### THE

# SACRED BOOKS OF THE HINDUS

Translated by various Sanskrit Scholars

MAJOR B. D. BASU, I.M.S.

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# DEVATA

A RECLUSE OF VINDHYACHALA



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#### XXIV, XXV

Being the 5th, 6th

#### DESCENDANTS

OF HIM

HO RECEIVED FROM THE GREAT MOGHUL OF DELHI

THE SURNAME

### KHANJA KHAN,

ROM THE NAWAB NAZIM OF MURSHIDABAD, OBTAINED

JAGIR OF RAYAGARH

AND THE HISTORIC TANK OF THE QUEEN-CONSORTS

#### KAMALA-VIMALA

nd from the Honourable East India Company, the Dewany of the Silk-Filiature at Khir-pai-Radhanagar,

THE FARMING OF CERTAIN ZEMINDARS UNDER

#### LORD CORNWALLIS

AND THE GUARDIANSHIP OF THE MINOR RAJA OF NALDANGA IN JESSORE:

whose son was a Dewan of Inland Customs and a Commissioner of the COURT OF REQUEST.

who by matrimony ushered the Great Santiram Sinha of Baksha into the Kayastha Community of Calcutta

WHOSE DEVOTED WIFE KHANJANI FOLLOWED HIM

Sitaram Ghosa, the XXth, though youngest of brothers

म्रविष्र

of

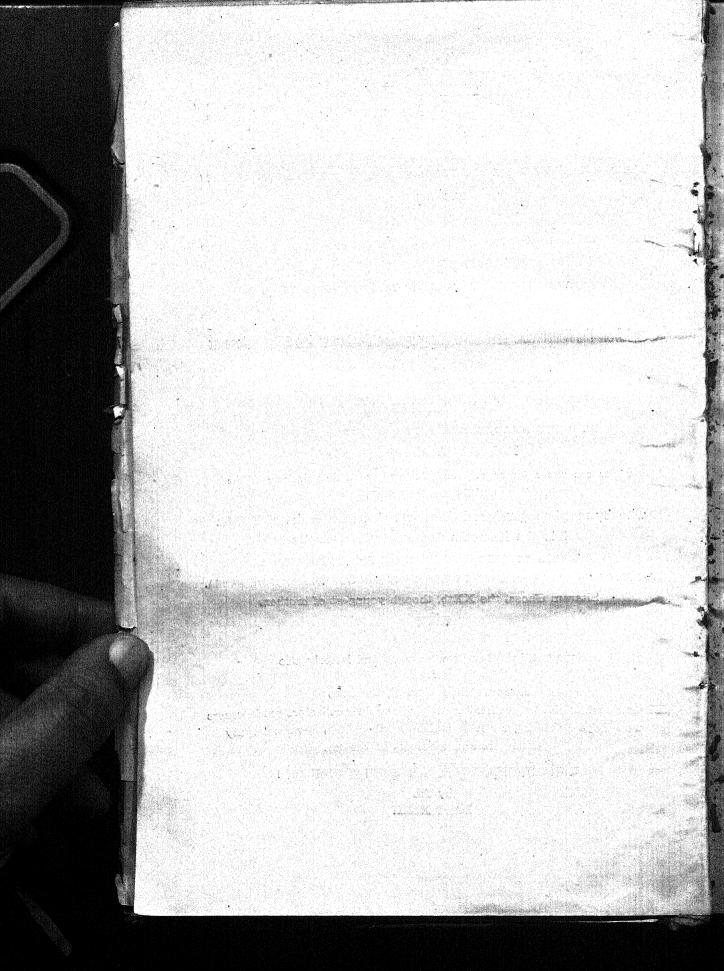
Rayagarh in Taluk-Ramnarayana and latterly also

of

Varanasi Ghosa's street, Calcutta,
These Rambling Notes are held up to emulate their collectors predecessors
Two Raya Bahadurs, Three Judges and Sub-Judges, Several Deputy
Collectors and Members of the bar.

घोषांये चित्पितृषंदे दुरोगे पतिं जूर्यत्या अश्विनावदत्तं।

by the LAST XXIII





# DEVATA.

What is Deva? a question which suggests itself in opening these lines. Naturally one refers to the lexicography of Amara Simha which is ordinarily referred to. Commentators are authorized to raise many a question, perhaps to elucidate the passage or to illuminate and lustrate the writer. In explaining the passage स्वरूचयं etc., it has been suggested that स्वर has been first uttered as an auspicious word; inasmuch as महान्याहतिशन्दायमविश्रवाद. The three primary oblations being मः to Agni, भुवः to Váyu and स्वः to the Sun. Deva has been derived from दीन्यन्ति. The term देवता has been derived by grammarians देवं युति कोडां व तन्यन्ति देवता. And it is said, such उपलच्चण, specify the genus दिविषत residing in दिवि, कतुभुक feeding on sacrifices, etc. The term Deva is also applied to a crowned prince inasmuch as there is glory in him.

Some of the synonyms given by Amara Simha of the term Deva further illustrate by qualities and virtues, the genus Deva. They are sum immortals, they are ever young, never aging first. They are not subject like man to the three stages of growth, maturity and waste which do not affect them; hence farm; they are born as youths of 25, they exist as such and they end as such: they sleep not and therefore always awake farm: they have nice tapering fingers, not knotty grains; they are grant: because they accomplish what they desire: they are first because their palms and neck are nicely marked by lines, not corny by hard manual work, or because they are lettered.

Yaska in his निवण्ड after reciting the मध्यस्थानदेवता: concludes with this colophon गौराधपारपर्यन्तमार्थ नैवण्डकं मतं। The 26th name is देवाः दीव्यतिद्रांनार्थो दीप्यर्थोवा To this no doubt the Hindi saying देवी—देवेई करवे The Deví—must give—emphasising the element 'दे' in देव and देवी and not very far from the explanation of the commentator who says दातारोऽसिमतानां सक्ते भ्यः। Another derivation which follows this

तैज्ञसत्वात् दीह्या वा and he adds अर्थः समानः । दिव सम्बन्धिना वा देवाः Further on he says चुरधाना इत्यर्थः देवा रसमय उत्यन्ते ॥ Although the common people discern a Râjâ by his donations and a horse by its ears: still it has to be enquired whether the term देव is due to the donatory capacity or because of the lustre and glory which envelopes. It leads us back to an early period of worship when supernatural elements were adored. Why were they adored? Evidently to help us in matters beyond our reach. However it matters not which of the ideas were originally dominant. Perhaps they were co-existant.

Of the 25 synonyms of मनुष्य Skandasvámi in explaining, मत्वा

does or schemes it सीव्यन्ति सन्तन्वन्ति.

But how far this definition or derivation of the term answers the question, as to its exclusiveness, is a matter for logicians, to please whom the commentator adds प्रशस्तीभावे प्रशंसायां मत्वर्थो यः प्रशस्त मनः But Śrinivása derives it from मने मेनुः It is interesting to note how मेघा has been traced in the Mahábharata to द्वि सामन्ति चैवार्थकारणात् which has been elucidated by मतौ धीयते अर्जयितच्यं रचितव्यं दातव्यमिति धनवता बुद्धौ धनं धार्य ते। द्वि स्थते या तद्वात् चैताविभिः।

In the Naighantuka we have मनुष्या कस्मात् मत्वा ज्ञात्वा तत एते कर्माणि सीन्यन्ती तज्ञन्ती the same as before. But the same element, the mind predominates in all the derivations मननं, प्रशस्तिभावः, प्रहष्टमनः and so forth.

Primarily Devas are three विस्त एव देवता इति नैहकाः viz: 1 अप्रिः एथ्वी स्थाने। 2 बाद्वो बन्ति वान्ति स्थानः 3 स्थोद्यानः These three primary elemental gods assigned to the three regions, the heaven, the intermediate region and the terrestrial are represented by the three Vyáhrtis, utterances, primary utterances Bhur, Bhuva and Svar. In time the three multiplied with eleven make up the series of thirty-three gods and they have been latterly multiplied by tens of millions कोटी. There are therefore ordinarily said to be thirty-three Kotis of gods. How they have swelled our pantheon, mythology and the grammarians no doubt will explain. The language which gives words to make our ideas perceptible by sound is no doubt responsible for this. It is easy to ridicule the religious ideas of man by such terms of idolatry, Butparast infidelism, etc., they are terms of abuse applied mostly by the priesthood of modern varieties of religion and authors are not rare to add such terms to the string of abuses as litholatry, dendiolatry, pyrolatry, zoolatry and mecro-

latry; they are all similar terms designed to meet the diversity of the forms of worship. They deal with the faiths of man, with the relationship of mankind with something supposed to be superior to him and who is sought or thought in gratitude or in times of need and distress. Where human means fail we appeal to something beyond, for aid and help.

From the earliest days our Risis were conscious to the necessity of explaining religion and its meshes of stories or myths as they are irreverently called; and they had recourse to anecdotes and legends with which the Brahmana portion of the Vedas teem. They are all instructive in more senses than one, they explain a many phases of nature and a great many customs and practices amongst us and several of them suggest physical phenomena indicating the forces which cause them. The conception of divine or supernatural powers has been entertained by man from early ages. The Nirukta suggested it in nascent criticism and whilst the philosophers of the Mimámsá School urged a many heterodox things they based their belief in the vedas. Risis asked in the Nirukta as well, why our gods are worshipped even in the forms of beasts and animals, why they are amourous, why lustful and passionate, thieves, robbers, murderers and adulterers and why they fight with their brethern the Asuras and so forth. The Nirukta has प्कैंकास्या अपि बहुनि नामधेयानि भवन्ति and endeavours an explanation by saying श्रपिवा कर्म प्रथवत्वात् यथा होताव्वयु ब्रह्मोद्गातेलपि एकस्य सते।पि वा प्रथमेन स्तुः वायवादित्याभ्यांच सम्भोगोऽग्निना चेतरस्य बोकस्यतश्रेतश्रराष्ट्रह्मिन।

Under अविद्युद्धिता देवतावत स्त्यन्ते यथारवाभ्यतीन्योषधिपर्यन्तानि. Such things as drugs, etc., are treated as gods and why, because the worshipper so fancies देवता कामस्य अधिपति, just as to give concreteness to the vague ideas, the idol comes to the help of the worshipper. This in course of time through inability to distinguish the subjective and the objectives they are identified with the idea it originally symbolised. Thus to feticism we must look for the ancestry of idolatry, inasmuch a fetich is adored not for itself but for the spirit which dwells in it बद्धवाध्यवादिवेवता With the advance of civilisation a face is added to the stone or log just as Jagannath or Kálu Raya and Daksina Raya which are mere faces without the trunk. Further later with the progress of art and æsthetics we add other portions of the body. Indeed we make our god after our own image. In a historical

investigation of religion, Idolatry evidently is an upward movement and can not be the earliest form, its early forms are naturalism and animism.

In the first portion of the seventh chapter of Nirukta we have देवतानां प्रत्यक्तदृश्यमेतद्भवति महाभाग्यात् देवताया एक श्रात्मा बहुधा स्तूयत एकस्यात्मनान्ये देवाप्रत्यंगानि and further प्रकृतिसार्वनास्त्याचेतरेतर जन्मानेभवन्ति They are of mutual Men are different nature because they are all Isvara-powerful. because they have not that power. In men the son is born of a father for such is the nature of father: but even if desired the son never produces a father. But amongst gods अगने: सर्वोऽजायत and सूर्याञ्चाग्नि: सायं जायते for they are born of each other, which is their nature. It being questioned, why being powerful, gods are born; because they are कर्मजन्मानः for the fructification of the acts of men, लेकस्य कर्मफलसिद्धये श्रीनवायसर्था जायन्ते and without them नहि एतेभ्य ऋते लोकस्य कर्मफलसिद्धिः स्यात् a rather puerile, a technical explanation. Nevertheless it proves that the Risis were idolators with their eyes open and they supported and extolled the principle, simply because they meant for the good of the million whom they had intelligently studied and understood. They schemed and designed not for any servile selfish motives, as many feign to attribute to them, but with the most charitable and generous feelings for the happiness of the multitude. Even with the vaunted advanced civilisation of the west and that of the still farther west which is also the east, Social consciousness expresses itself most completely through minds mellowed and tempered by long service, unclears its grappling irons most securely in hearts tried by long service to ideal. Life and the living men know in their workings how to transcend the tawdry confines to which reason would hold them, for conscious scruples count not in social scale. Proceeding westward from the cradle of man, by the laws of heredity a family weakness grows stronger, superstition, while a family strength and aryanism, declines with each successive generation. The farthest west beyond the Atlantic, is the arable field for the growth of such germs as are occasionally weeded out of the east. The modern religious authors spin out webs of fancy and do not unravel the knots of activity. Yoga and its wonders dazzle the eye of reason and weave out intricate meshes for further captivity. The public in every country believes that every doctor who makes money is a genius; even if he makes it by enterprise, adventure and.

Idolatry has a reactionary influence by which it persists, in the higher stages of civilization with loftier spiritual ideas. Are there not colleges in Ohio where pupils are tutored for a couple of dollars and made to transcend the ordinary laws of nature; are there not yogis who for a fee of rupees five teach you to overcome gravitation and to attenuate your person so as to pass through a needlehole, what we had hesitatingly read about कमले कामिनी swallowing an elephant we are assured to be taught for five rupees only. But the pantheon is steadily increasing and so long as man shall inhabit the world, he must create gods, saints and seers according to his own fancy. The Mullah interpreted the babling of a bird to be आजा कुद्रस्त; a pandit took it to be सम बद्धमन् द्रशस्य—while a Kunjrá said it to be खरून पेयान अदस्क and a wrestler a Pahlvan said the bird repeats दण्ड मुद्रस् कशस्त Bahatture-Arbitrator said the bird simply says आपन आपन ससरफ

Agni has been described as the पृथिवीस्थानदेवता as distinguished from the मध्यस्थान and अन्तरिचस्थान. It will thus be seen that originally three principal or elementary ideas of gods or divinities were held and the च्याहतीः भूः स्वाहा इति अग्नये, भुवः स्वाहा इति वायवे and स्वःस्वाहा इति स्थ्याय name three gods the fire, the air and the sun and as regents, three entities Agni, Váyu and the Sungod represent them. Yáska assigns three names अग्निः जातवेदाः and वैश्वानरः deriving or explaining the terms as अग्नयो due to its मुख्यत्वं or because अग्ने नयतीस्थिनः because it carries to the gods or with it sacrifices begin; अजापतिः स्वष्टा the original cause. जातवेदः means बोकपावः or because सर्वाणि भूतानि वेदः a witness विष्णः वैश्वानरः one who carries विश्वान् नरान् from इत बोकान् this world to बोकान्तरं नयति another world.

श्रजः सृष्टिकर्ता मुकुन्दो वितायं हरी नाशकृत् वै पुराखे प्रसिद्धः ॥

or because he enters every living being सर्वाणि भूतानि ऋरः प्रस्तुत प्रतिगतः प्रविष्टति विश्वानरः प्राणः ॥

Agni is called द्रविणोदाः We find in the later writings धनमिछेत् हुताशनात्. Has it anything to do with smelting, mining?

Another suggestive name of Agni is नराशंसः नरैः शस्यते अस्तिन् अन्येषामि दश्यते is desired or wished for by men from शस्ति to wish or is praised and lauded by men नरैः प्रशस्ति स्त्यते. Deified by men? Man perhaps is the only fire making creature.

उपासानका and दैन्याहोतारा both stand for Agni, fire, for उपा is दीतिः by which darkness is removed. श्राहुतिकशुका अनक्तयिनमिति the term दैन्याहोतारा

is dual, inasmuch as it implies the invoker and the invoked आहातारी देवानां and in mundane matters Agni may be named.

Váyu, Varuṇa, Rudra, Indra, Parjanya, etc., make up a list of 32 terms and Syena, Soma, Chandramá, Mṛtyu, etc., make up a series of 36 terms, these two serieses are enumerated as मध्यस्थानदेवता वायुः गच्छस्यन्तरिचे for we have वेतेगैतिकमेणो, similarly Varuṇa from वृज् वरणे that which अन्तरिचे उदक्तमावृणोति रुद्रः रोख्यमाणो roaring अत्यर्थशब्दं कुर्वन् मेघोदरस्थो द्वतिति. Similarly इन्द्रः has been derived from इरा clouds धारासम्बा दणाति which are broken in rain. यमः is मध्यस्थाने वायुः । यच्छति प्रयच्छति स्तोतृब्यकामानि and पुरुखाः स्तनयित्तृखक्यणं शब्दं करोति पुरुखाः।

विज्ञायते हि वाताः प्राणाएव पुरुखा इति ॥

A general rule

सर्वास्त्रियो मध्यमस्थाना प्रमान् वायुश्च सर्वशः । गयाश्च सर्वे मस्तः इति वृद्धानुशासनं ॥

But talking of देवाः Yáska says दिन्यति दानार्थो दीप्यार्थो वा further on he adds दातारोऽभिमतानां भक्ते भ्यः । दिवसम्बन्धिना वा and therefore he concludes सुख्याना इत्यर्थः and under वसवः he winds up ब्रिस्थाने ब्राद्कत्वात् ब्रिभागेनावस्थितिमदं सर्वमाच्छादयन्ति । वसवे। यावत्किञ्चित् पृथिवी स्थानमिनभिक्तं तत् सर्वं वसुत्वेनाभिन्नेत्येतदुच्यते अगिनवंसुभिवांसव इति समाख्या तस्मात् पृथिवी स्थानाः । एवमिन्द्रो वासवः मस्तो हि वासवाः समाख्याताः तस्मात् मध्यमस्थानाः And वसव श्रादित्यरमयो विवासनात्तमसां तस्मात् सस्थानाः ।

In the Daivata Káṇḍa he explains देवेदानाहा दीपनाहा द्योतनाहा धुस्थानां। भवति इति वा ये। देवः सा देवता होतारं ह्यातारं meaning the terms are to be understood तयोस्त कर्माधिकारस्थाने विशिष्टे पृथिन्यन्तरिचे.

But the clearest explanation of the nature of the Devas is given in the Rk., अदिनेदेक्षां अजाय\_ दक्षाइदिनिःपरि । The commentator says अहारात्रे मित्रावरुणी तथायां सन्धिवेजा तस्यां प्रथममवश्याय रसानुभदान सम्बन्धात्रा मध्यमा मिदितमिनेश्रेत्योच्यते and as to their विषमजन्मताद्विणोत्तरायणोस्तदस्य विषमरूपत्वं. Aditi was born of Dakṣa and Vice Versa दवात् उ च परि अधि सकाशात् अदितिः प्रादुवेम् And he questions how they could be said to have been born of each other which is self contradictory. तत इतरेतरविरुद्धं कथमुपपचेत He explains it समानजन्मानीस्थात मिति i.e., समानान्तरजन्मानी and because of the nature of a Deva, a divinity by its महदास्मा can become the cause and the result at the same time अदिति मपेक्ष्य तस्याः कारणत्वं च कार्यस्वं च दवस्य। एवं कृत्वा उत्तं— "इतरेतरजन्मानी" "इतरेतरअकृती"॥

He says the attributes of the Devas are contrary to those of the men मनुष्यभविषयीतोहि देवताबनेः because men are devoid of divine faculties

and the Devas have them ऐरवर्धाचदेवतानां. The gods are by nature reciprocal इतरेतरप्रकृतयो देवाः ऐरवर्धात् Men have not this power because of their अनैश्वर्था. Men are of paternal nature for पिता पुत्रं जनयित and even so desiring, never a son can produce a father and as an example he gives the following Śruti देवानां खग्नेः स्योऽजायत \* \* तसात् स्येखाग्निः प्रकृतिः । स्योजाशिः सायं जायते तसादमेः स्योगकृतिः unscrutable are the ways of the gods सएव सर्वथाप्यचिन्त्यो देवताधर्मः ।

If they are of divine faculties why are they born किमर्थमीश्वराःसन्तो देवता जायन्ते the explanation is कर्मजन्मानः कर्मफलसिद्धये लोकस्य श्रश्नवायुसूर्या जायन्ते नहि एतेम्य श्रते लोकस्य कर्मफल सिद्धिः स्यात् ।

It has been questioned whether Devas have any form. आकारिन्त में देवतानां प्रहणविधाः स्यः It has been said that due to the supernatural faculties there are no rules as to the forms of the Devas. The Devas by nature are subject to no factor sickness or disease therefore the nature of the Devas has to be remembered. But it has been argued यत एवेश्व-रादेवास्ततप्रवाभयभावित्वात् किं श्राकारवत्वं स्वभावा देवतायाः or they are by nature निराकार there is a medial theory; are the devas of dual nature? असी श्रमाकृतिः वा सर्वाकृतिः But the yájñikas the ecclesiasts have named them ग्रमिवायुस्य etc., which suggest something evident प्रत्य but such names as जातवेदोरुद्देन्द्रपर्जन्याश्विप्रभृति are not evident अप्रत्यचार्थाभिसस्बन्धीनिwhere शन्दमात्रं प्रत्यत्रं the name alone is evident. But name carries with it a form, an sum and the name may refer to unconscious and conscious existences. In explanation it is enunciated a मन्त्रप्रस्थानित्वं वेक्ताया अम्युपगतं. Beginning with यत्काम whatever we desire, wish-" wish is father to the thought" whatever we agree to or assent तहेवत: and that is मन्त्र and therefore we may say सतिहि देवतास्तित्वे तहेवतत्वं मन्त्रस्य. mantras establish the Devas "पुरुषविधाः स्यः इति एकं" मन्त्रेष दर्शनं इति वाक्यशेषः By पुरुषविधः is meant पुरुषप्रकाशः i.e. पुरुषविष्रहाः and why for "चेतनावद्वद्विस्तत्वे। मवन्ति इतिश्रुतिः And पुरुषस्तु वेदश्वस्तनं man alone knows खेकाखेकी for mortals desire immortality which indicates a discrimination between that which is right and fit and that which is improper and unsuitable. This is पाइपविषय just as man listens to what is sensible the Devas do the same, and therefore we have पौरुषविधिकेरंगैः संस्त्यन्ते " i.e. whatever limbs man has we pray with such limbs and the Rk has "इंडवात इन्द्र स्थाविरस्य बाह्" In the above and also in the Rk यत् संगुम्ला मंघवन् काशिरित्तं" we have arm and fist implied in the prayer to Indra, which is after the form of man पेरिविच्यं तत्. But this is not all. We make gods human and manlike पैरिविच्यं by relating about them पैरिविचिकै: द्रव्यसंगेगे: for have not the Sruti "ग्राह्मन्यांहीरेन्यामिन्द्र याहि" we connect him with a pair of horses as also with a wife consort "कृत्यागीर्जाया स्रियं गृहे तें " Thus men affectionately address with mantras. The conclusion arrived at by the Risis is कार्यकारणसिविदेशे मनुष्यवद्देवतानां and that is science where cause and effect are considered. These are all इत्यक्तमात्रमेपचारिकं just as face and mouth, etc., are imagined of pestle and mortar the prayers are इत्यक्तमात्र सुरुषे संकरपते बाह्मदिकार्थसिद्धिः Everywhere सर्वत्र इत्यक्तप्रवादाः स्तुत्य इत्युपेक्ष्यं.

Nirukta says तिस्न एव देवता इत्युक्तं पुरस्तात्तासां भक्तिसाहचर्यं Three are the original or elementary gods. भक्तिः means भजनं and सहचरभावः साहचर्यं That is in unknowable meaning mantras we fancy by faith the invocation of Devas. असंविज्ञातपदे मन्त्रे भक्तया साहचर्यं ग वा थया। देवता गम्येते त्येवमर्थं भक्तिसाहचर्यं ॥

What can be more plain and frank than this?

In connection with the रूपक about the devas a vedic derivation of the term पण्डा who professes the ecclesiastic trade thriving on the faith of the million would not be out of place. The Rk is किं ते कुण्डान्त कीकंटेषु गावो नाशिरं दुहे न तंपन्ति धर्म। ग्रानां मर प्रमंगन्दस्य वेदों नैचाशाखं मंघवजन्या नः ॥ Its Rṣi is Viśvámitra, its Devata is Indra and its metre is Triṣṭa. What service those of Kikaṭa (Magadha) the bæotians, the cattle like beings do they perform. They draw not the milk for sacrifices nor they feel the summer sun प्रमंगन्द is an usurer and it means also a पण्डक as sterile as an enuch. They are नैचशाख नीचशाखाप्रस्त. These dwellers of the non-aryan country Kikaṭa नते देविपतृमनुष्याखाप्रस्कारंक्रवेन्ति पण्डक एतीया प्रकृतिः सिह पण्डमः पण्डं गच्छित कील्यत्वात् Yáska and his commentators Skanda Svámin and Durgácharya प्रादेकं—इति वा स्यात् प्रकर्षेण द्यसो प्रदेशित प्रज्ञानैः सह द्योत्वेन गछति ज्ञाण्डो ?—कस्मात् तो आण्डो ? "आण्डो इव जीडयति" तो ह्यसो पण्डको सुखे पुनमेंथुने कमीण् वर्दमानः "आण्डो इव जीडयति" सम्भ्रमतीत्यर्थः।

Devas are of two classes; Devas by birth and Devas who have acquired by their work god-hood. God is not a mere name for in the Uttaramimámsá the corporeality of the dieties is established on the authority of the Arthaváda (illustrative passages of the Vedas).

To deal with Devatas of the Hindu Pantheon one should not flounder like a Doma in a bamboo forest, as the saying goes, and not wonderingly hoodwink himself as to which to apply his axe: though the maxim is to avoid the son and grandson and to deal with

the grandsire only. Though it is only in the waning lunation, for waxing fortnight is supposed to be detrimental to felling of timber, the *Doma* has to find out the bamboo fit to be felled and extricate it from the entanglement of the shoots and prickly thorns of the other members of the clump, as the shoots and sprouts in their growth club together. One has, therefore, to take a clump or cluster at a time: which are sometimes called *Gaṇa* गण, though there is a special cluster of Gods who go by the name of गणदेवता, headed by the elephant-mouthed Gaṇeśa गणपति.

Taking, therefore, the elements of the first hymn  $\rightarrow$  in our daily duties by which we compose ourselves for our prayers and religious performances:—

सूर्यः सोमः यमः कालः सन्त्ये भूतान्यहः क्षपाः । पवने। दिक्पतिः भूमिः ग्राकाशं खचरामराः ॥ ब्राह्मं शासनमास्थाय कल्पःवमिह सन्निधिं॥

An invocation in the name of Brahmá (or Brahmana?) which has to be regarded or reminded as a command not to be neglected. May (those named) approach this place, or (let us imagine them) as approaching near us.

1. Surya सूर्य the Sun-God.

There is another form of this word found in use, but generally in the plural form सूर्या, which Yáska deriving from सू in the स्रिष्ठ साधु तत्रसाधु इति यद; the commentaries suggesting सुवतेवां त्रेरणार्थात् सरति = गच्छिति, counts the plural form सूर्या under fiftyseven names of speech वाङ्नामानि.

This Nirukti suggests some idea of the application of the name सूर्य to the Sun which is observed to move about and thence its God.

स्थे: as the Sun God presides over a day of the week and then he is generally named रवि, he is also one of the nine planets of the Hindus नवप्रदः "Pun on the word प्रदः" to take "to be obsessed or possessed of, astrology," has founded endless meshes. The number of the planets has been so permanently fixed upon our mind that the term Graha (planets) sounds often for the number Nine. स्रिः is a स्रोता and it has been counted as one of the 13 स्रोतानामि. From the root स् = प्रेरण to send up and स्दः similarly derived is a well, a fountain, from which water flows, but other authors deriving from the same root understand स्द दरशे हिंसाया wells are dugged out? and स्ड

from पूज् प्राचित्रसवे and has been enumerated as one of the 15 names

of अपस्य offsprings.

Although in the last chapter of Nighanțu both the terms स्वयं and स्यां are recited with other names of gods and goddesses स्वयं Surya being a मध्यस्थानदेवता has been identified with the plural form सर्थां

The Commentator says:-

सूर्यः व्याख्यातः सूर्याशब्देन प्रागवस्थानः सरित कर्मसु जगत् । प्रेरयित वायुना घटाम् सुष्टु सर्वदैवादयास्तममया प्रतिईर्यते ॥

सूर्य has been in Naigama-kánda निगम of Yáska compared with because in him all wealth resides.

श्रायंन्त इ<u>व</u> सूर्यं विश्वेदिन्द्रस्य भक्षता । वसूनि जाते जनमान्, &c.

In the above Rk Yaska says:—

समाश्रिताः सूर्यं उपतिष्ठन्ते त्रपि वापमार्थे स्यात् सूर्यमिवेन्द्रमुपतिष्ठन्त्र ।

All the wealth of Indra is divided with स्याः।

The Commentator elucidates it thus 'why' as the sun day by day pervades in his rays or by his rays, so इन्द्र the dispenser of water, rain desires equal allotment of the same यथा इन्द्र: तथा श्रादित्यः (सूर्य्यः) वा धनानि उत्पन्नेच by his own ऐश्वर्य divides. The comparison is further continued in the phrase श्रायन्त इन स्र्यंभ when the rays of the Sun are withdrawn by his setting, similarly on the closing of the rains इन्द्र is said to be tired and goes to rest in Sabbath.

Amara Sinha enumerates 37 names of Surya सूर्यः They are 1. सूर. 2 सूर्यः The 3rd is अर्थमा. This name has been thus derived in the शान्तुराग : it has गतेयंसात परं नास्ति तेन सूर्योऽर्थमा स्मृतः The Matsya Purána says आदिस is, because, it is the first Deva: but the term आदिस (5) may also be derived from Aditi. The Sun by rotation is seen to traverse the twelve signs of the Zodiac and may properly be named (4) द्वादशासमक twelve formed or of 12 personalities. Because it makes the day दिवाकर (6), because it illuminates and gives light it is भास्तत् (7) and (8) भास्तर, (9) अहस्कर and (10) अध्न because it, as it were, limits darkness. The next names (11) प्रभाकर the illustrious, and (12) विभाकर covers in diverse manners, (13) विवस्तत, (14) समारव both refer to the diversity of its rays, the seven horsed, the seven coloured and (15) हरिदश्व refers to the green colour of its horses and (16) उच्चारमयः to its heating rays. The 17th name विकर्तन is explained by a Pauránic legend, विश्वकर्मा the universal

creator on the suggestion of the placed him in his turning lathe and scraped out its heat: but does it not refer to the disintegrating quality of its rays? The 18th name is based on some grammatical alteration of letters अर्च and अर्क. The Visnu Purána says because the gods also adore him. The next name (19) मार्तण्ड has a legend connected with its genesis. (20) मिहिर from मिहेतिसेचनेधातुर्मेहनात् मिहिरः स्पृतः। (21) श्ररुण is derived from ऋगती (22) पूच्याः from its nourishing properties, (23) द्यमिष the gem of the day or the gem of the heavens, (24) तरणी the float which carries the world. (25) मित्र from the root to make humid, (26) चित्रभानु its rays are variagated, (27) विरोचन specially glorifying, (28) विभावसु whose wealth consists in light, (29) प्रहपति the chief of the planets, (30) स्त्वणांपति, the lord of energy, (31) श्रहपैति the lord of the day, (32) भानु the light-giving, (33) हंसः is it because it is disinfectant? (34) सहस्रांश्च having a thousand rays, (35) तपन because of its heat, giving rays, (36) सविता from the same root as सूर्य or because it germinates and (37) रवि: because it roars or is prayed for?

However might these names have been assigned to the Sun-God by poets or philosophers most of them are founded on its attributes.

Other authors give भग. बूझ, हरि, कारयपेय and many others.

Of these स्यं, अर्थमा, आदित्य, मार्चण्ड, प्राण, मित्र, इंस, सविता and रवि are according to some authors different identities of Gods. Of them in their proper places. There is no doubt that the astrologers having imbibed ideas from foreign authors described him, the Sun God, dark red coloured and he belongs to the Kṣatriya caste वर्ण and he presides the zodiacal sign of Leo when, no doubt, his rays are piercing. आवरोद, the season of the year called शादा in Sanskrit and autumn or Fall with the western people, a period most unhealthful and Vedic prayers always claim immunity from the evil effects of this season जीवेम शादंशतं and not may we live a hundred springs. This is also the time fit for the adoration of the manes of the departed पितृपच and सिंहगया is a desirable pilgrimage. Astrologists assign Kalingána as the birth place of the Sun God and as one of the names mentioned by Amara indicates the Sun God is of the कार्यग्रोत्त. He is adored as

श्चत्रियं काश्यपं रक्तं कालिंगं द्वादशांगुलं । पद्महस्तं पूर्वाननं सप्ताश्ववाहनं शिव्याधिदैवतं ध्यायेत् वहि प्रत्याधिदैवतं ॥ In another place he is said to be of the Bráhmana caste, being born of अदिति and करवप, he is काश्यप and आदित. The 12 digits may refer to the gnomon stick of the astrologer or to the 12 signs of the Zodiac. The lotus opens with the Sun and, therefore, the Sun God may be justly said to be lotus handed. The East facing of the Sun प्रवासन may refer to the quarter of the earth he appears to rise first or may refer to the direction of the rotation of the earth from the West to the East. The number seven is peculiarly related to the Sun, the week of seven days, the white light the resultant of seven colours or so forth. In the later Sastras the माकरी सममी is a day specially assigned to the worship of the Sun when

सप्त वदरपत्राणि सप्ताकेपत्राणि च शिरसि निधाय ग्रों यद्यजन्म-कृतं पापं मया सप्तसु जन्मसु । तन्मे रागञ्च शोकञ्च माकरी हन्तु सप्तमी ॥ इत्युकार्य स्नायात्

And an oblation to Surya with this Mantra.

जननी सर्वभूतानां सप्तमी सप्त सप्तिकें सप्तन्याहृतिकेंदिवि नमस्ते रविमण्डलें सप्त सप्ति वह शीत सप्तलेकप्रदीपन सप्तम्यां हि नमस्तुभ्यं नमोऽन्ताय वैधसे

The special astrological regent of Surya is said to be शिव and not though Visnu is said to reside in it and the sub-regent is Agni in which the Sun God is supposed to enter at sunset.

> रजः सक्त्वादिकान् गुणान् । ग्राधित्य ब्रह्म विष्णवादि संज्ञामभ्येति शाश्यतः ॥

What can be more vivid than this? It had been suggested that from the brilliant star Cossœopi the Dogstar of the southern region the sun was formed and therefore he is a stray.

At one place the Sunglobe is described as

कदम्ब पुष्पवद्भास्वानधश्चोद्धश्चर श्मिभिः

वृत्ताग्नि पिण्डसहरो। ... ...

In the Śakadvipa.

बिश्वकर्मा त्वनुज्ञातः शाकद्वीपे विवस्वतः

भ्रमिमाराप्य तत्तेजःशात नायापचक्रमे । भ्रमता ऽशेषजगतां etc,

In the above माकरीससमी observances we find सप्तन्याहतिके देवि, the regent goddess which resides in the Solar sphere. In the Márkandeya Purána we find that on the bursting of the Great Egg the Lord emitted the word the Pranava, the Om from which the three Vyâhṛtis Bhûh, Bhuvah and Svah emanated. From which महः जन तपः सत्य, etc. As to the हंस appellation of the Sun God one must seek elucidation in the Śruti हंसः ग्रविषद, etc.

The usual Vaidik Mantra for the Sun God is आकृष्णेन रजसा वर्तमानिक्षवेशनक्षमृतं मर्स्यञ्च हिरएमयेन सविता रथेनादेवो याति सुवनानि पश्यन् ॥— Rk. I. 35. 2.

It might be outlandish and uncathedral to expect the Sanskrit grammatical rules to apply to the archaic Mantras of the Rk. Neverthless one must follow the authorised commentaries and the Nirukta. The Sun is said in the Vedas as having dark coloured rays or body is dark. Modern science suggests that the middle of a candle flame shews a region of no combustion or the dark interior of the flame, the luminous exterior is said to be particles of matter heated to white heat. Telescopic observations have discovered dark spots in the sun and meteorologists connect atmospheric disturbances to the occurrence of larger spots. It is supposed that the luminous coating of the sun when disturbed expose the ways body. But the Sun pours down nectar, immortality, health, want of disease which is Death: Sanitation? In a golden car observing and being observed by the Bhuvanas the worlds.

We owe to the Western writers our knowledge of the seven coloured rays which make up the white light: they have instruments accurate and adaptable for the purpose. At this distance of time we have no details documentary to give us any idea as to the means which were at the disposal of the Risis of yore. We have the

compendium of this knowledge expressed in such mystic language as not unoften mislead us. Still they are suggestive of a nobler intellect and of men who thought high. Scoffers may be correct if they say that the Aranyakas आरण्यक of the यज्ञः specially of the कृष्ण यज्ञः which is said to have been defiled being the digestion of what was thrown out in vomiting and therefore recent, of modern date, adopted from foreign and impure source. Still they are much earlier than many of the Purânas and as having been accepted as part of the अति they may be classed with Revelations ever existing अपोहलेयः for such is the regard which an आस्तिक आर्थ should entertain for these "words."

Of the सहोत्पन्नानां मध्ये इतररश्मीभ्यः the seventh ray is इतर रश्मीभ्यः पूर्वं पुकं प्योत्तरंन the other six rays are उद्यमाः शिक्यस्योद्यमा इव ससम रश्मेरपस्यंन मृता इत्यन्याद्यः More rays being luminous are apparent and the regions धामशः स्थानानि have been assigned by प्रजापति: What these six rays, were has been mystically likened to the six seasons of the year, viz., spring the first and the others are said to be उद्ध्वं above others the शरद, season being the season of "Fall" and in the Sruti being described as of gold colour.

The spring -

मारागुव्ह्रेर्जूरदंक्षः वसुन्तोवसंभिः सह । (T. A. I. 3. 2.)

Sáyana in his commentary, however, perhaps remembering the custom of his country said.

श्रंगारार्थं इरिद्रादिद्रव्य रञ्जितानि भवन्ति।

The summer or the hot season is white, dressed.

निदहृत पूर्णिवीरमुर्वा । ज्योतिषां प्रतिख्येनं सः । T. A. I. 3. 3.

Sáyana says श्रत्यधिकेन तापेन पृथिवीं नितरा धन्नन्। In the Rains विश्वकपाणि वासा≍सि।

i.e., variagated apparels. And in the Sarat.

कनकाभानि वासा×िस। T. A. I. 4. 1.

i.e., धुनर्गासस्थानि. Nevertheless seven coloured rays have been acknowledged, for in the subsequent passages.

We find-

कश्यपंष्ट्रिमः । समहामेरुन्न जहाति ।

Kasyapa is the eighth Surya, the seven named before being ग्रारोगोश्राजः पटरः पतुङ्क स्वर्धारो ज्योतिषीमान्विश्रासः T. A. I. 7.1.

Sáyana says—

### ग्रारोगादीने विभासान्तानि सप्तपदानि सप्तानां

### सूर्यं विरोषाणां नामाधेयानि सप्तपिसूर्याः छोकार्थं ग्राकारां सर्वतः प्रकारायन्ति ।

Kaśyapa as stated before is the name of the Sun which occupies our solar system. The Sun God is addressed by Aditi as and the form superior to that, viz., 'Om' which is not gross, is without end and is without alloy and at the instance of Kasyapa she prematurely discharged her womb which was like a sphere—a brilliant luminous sphere—unbearably glorious and refulgent. To modify his refulgence this bright ball as of fire was placed on the turning lathe of the Architect of the Universe areas and scraped out about 8 portions of this glaringly luminous ball. Here the Puranas in their mystic fashion describe the cosmogony and the seismic concussions of this violent and gigantic lathe which ended in the rupture of the Cassæope the Dogstar and ejected the Sun to our system. The operation was carried on in the unagin (the island of the scythians?)

भ्रमताऽरोषजगतां नाभिभूतेन भास्वता । समुद्रादिवनोपेतासारुरोह महीनभः ।

विक्षिप्तसिललाः सर्वे बभूवुरच तथार्चिषः।

वेगभ्रमणसंजातवायुक्षिप्ताः समन्ततः ।

मास्वद्ग्रहणविभ्रान्तं भूम्याकाशरसातलं। जगादा कुलमत्यर्थं

लिख्यमानं सहस्रांशुं

तेजसः शातनञ्चके विश्वकमा शनैः शनैः

तेजसः षोउशं भागं मण्डलस्थमधारयत्।

And from the chips

शातितञ्चास्य यत्तेजस्तेन चकं विनिर्मित । विष्णाः शूलञ्चशर्वस्य शिविका थनदस्यच । दण्डः प्रेतपतेः शकिर्देवसेनापतेस्तथा ।

The Universal Architect is the Supreme Being, and should not be confounded with the Demigods ordinarily known as विशक्तां each presiding over particular guilds of handicraft: not the धावीका विशक्सी which is represented by a blunt heavy wooden mallet with which washermen of old used to beat the clothes: nor the विशाई of the Brazier guild: all these regents of the guilds are worshipped annually on the last day of Bhâdra, the अरन्धन day. Visnu विष्णु is the presiding deity of the Sun and he is meditated as residing in the solar disc, seated on a lotus, contemplating and meditating, decorated with golden armlets and ear rings and with a crest, golden bodied holding the conch shell and the discus. He is Krisna dark coloured. But in the list of synonyms of Krisna we find the Vedic name Hari, the lexicons by that term understand a lion also. इयंदाः केशरी हरिः Astrologers have veritably made him regent of the zodiacal sign of Leo. Hari is Mukunda मुक्कन्द is a precious gem and stands for wealth generally. The term may be traced to the root to liberate, that which liberates, that which makes one solvent. सकुन्द alone can विताय to cover, to protect, and thus to nourish, preserve conserve as if with a canopy. वितान and वित्त not far removed from each other and Hara हर from E to take away and thence to destroy हरोनाशकत. None but one who has no beginning, no birth was, one who is not born, ever existing, eternal can only be supposed to be endowed with the power of creation सृष्टिकतां:-

होता in Sanskrit means the Sun from दिन्न to dally is not unoften with some modification means disrespect and contempt—हेन्न ; but the moonlight is हेना and a sweeper is also a हेना. Whatever the terms हेन, हेन्न, हेन्न may mean हेनी it may be related to hellos the Sun. There does not appear to be any special temples assigned to the worship of the Sun excepting one in the Orissa district and one known as मार्चण्ड a dilapilated temple in the Kashmir territory on the road to Srinagar from the Murree Hills which old small temple however does not contain any figure or idol of the Sun. At Calcutta however over the gate the principal doorway of 26 Váránasi Ghose's Street, there is a trellis work arch in which in the clouded sky the Sun God is represented on a chariot with one wheel—a unicycle एक कर्म drawn by a team of Seven Horses and driven by a bird faced small figure of Aruna करना. But the females of Bengal one and all of the orthodox class observe the annual worship of the Sun God in the month of Agraháyana which is known

amongst them as द्वापा. On the Sundays of that Solar month, they adore the Sun God and recite amongst them legends which go by the name of द्वापा observing fastings and abstaining from certain articles of food. द्व a colloquial term in the Bengali vernacular may be traced to द्वा the seasons or to द्वा meaning sun-shine, heat, shining slowing, heat, alight, etc. It cannot be reasonably related to द्वा = arrangement or to द्वा = seasonal calamity. Ethnologists should be able to explain it by reference to the द्वा.

2. The next divinity invoked is सोम: Surely this is meant to be the moon and not the drug सोम better known as सोमजता. The Moon is more nearly connected with our modern religious rites than the Sun, though most of our observances are by the day, by sunlight. The तिथि, the lunations are the important elements in our ceremonies. The months for religious observances are lunar. There are two modes of reckoning the lunar months: the गैर्य चन्द्र and the मुख्य चन्द्र. The former is reckoned from a full moon to next full moon: and the last मुख्यचन्द्र from a new moon to the next new moon. When two new moons happen between two Sankrantis that period of lunar month is considered as unfit for certain observances. Gaunachándramása गैर्याचन्द्रमास is ordinarily used, as also in जनमितिथि, जनमाश्मी, शिवरात्रि, जनमाश्मी, पित्राच, अष्टका. But in Anniversary Sraddhas, गर्माचन, etc., मुख्यचन्द्र is used.

चन्द्र is said to have a scar on his disc and every possible explanation has been given according to the genius of the author from an old decrepit woman drying her wool, to a horned Deer which the Bengali poet has described in the well-known line কানেরে কলকী চাঁদ মুগলয়ে কোনো। Though it resembles in its brightness the metal silver the term चन्द्र means gold as well as a pearl with a red tinge the root is said to be चिद्र = to shine. Of all the luminaries none has been so severely dealt with as the Moon. Even in the Western countries such terms as moony, moonshiner, moon-struck are terms of abuse. With the eastern people equally disreputable legends are connected with the Moon. चन्द्र is said to have first caused the creation of the fell disease variously named by physicians as consumption, pthisis, tuberculosis and so forth. The origin of राजवदमा is described in the Puránas as caused by the curse of the parent of the 27 or 26 asterisms, the

तारकs with whom कह is said to have been married but he lived with only one of them, viz., रोहियों।

सर्वदा ये। दिवारात्री सन्ध्यायां वनितारतः सेवते सुरतं तस्मिन् राजयक्ष्मा विस्वयिस प्रतिश्याय दवासकाससंयुक्तो मैथुनं चरेत् स ते प्रवेद्यः सततं दलेष्मणदच तथा विधिः

... श्रीयात्वं भवतः कुत्यन्ततस्त्वं विषयं कुरु दुतंगच्छ यथाकाम चन्द्रास्त्वं विमुखोभव ।

Thus it was removed or expelled from the Moon. The Kalika Purana describes the regent of राजयहमा as

दंष्ट्राकरालवद्नः छष्णांगारसमप्रभः। ग्रातिदीर्घः स्वल्पकेशः छशो धमनिसन्ततः॥ ग्राधामुखो दण्डहस्तः काशविश्रम्य सन्ततम्। कुर्वाणा निम्ननेत्रञ्च याषासम्भोगलोलुपः॥

Of the 20 names recited in lexicons of the Moon अञ्जो refers to its origin as born of the sea (in the churning of the Ocean?) The mark on its disc (विस्त or मण्डल) is sometimes called शश a rabbit for its likeness: but some eastern authors say आया हि भूमी शशिनीमलाचे and suggest that they are the reflections of the earth on the face of the moon. The waning and waxing nature of the satellite is said to have given the names of सोम to it. Grammarians derive it from स्थले जायते। नवी भवित जायान-इति अते: and from its diseased condition is named जी. But other authors say अभ्या सह वर्तते सोमहरशिरांस स्थितव्यात्.

The pencil of the Solar ray which illuminates the disc of the moon is called सुवृत्त्व.

सुषुम्याः सूर्यरश्मिश्चन्द्रमं।गन्धंवइत्यपि निगमे।भवंति । सोऽपिगीरुच्येतं पर्ववति भास्वतीत्यौपमन्यवोऽथाप्यस्यैको रिहमञ्चन्द्रमसं प्रति दीप्यते तदेते-नै।पेक्षितव्यमादित्यते।ऽस्य दीप्तिभैवति—

Yaska has under 15 names of gold given चन्द्र as the second, and the commentator derives it from चिद्र आक्हाइनेदीसी च. But in reciting मध्यस्थानदेवता both the terms सोमः and चन्द्रमा occur under वरित्रेशत्पदानि.

Although coming in the invocation immediately after स्प<sup>°</sup> the term सेंगः naturally appears to mean the satellite Moon and not as some commentators say सपुनरेषः श्रोषधिः हैमवते। मौजवतोवा। सकस्मात् सुनेते श्रभिष्यतेहि असौ यज्ञे। The Satapatha Bráhmaṇa has—

तमभिमृशति । यत्तेसोमदिविज्याेति य्तूपृथिव्यां युदुरावन्तारक्षे । एतास्तिक्षस्ततूरेषु लोकेषु विन्यधत्त ॥

सोमोवैवाजस्तस्य चन्द्रमास्तृतीयमयं यः पवते स तृतीयमिति सतनृकरणेतं सर्वस्वतनृभृत माप्याययति तस्मादस्यैव स्वतनृर्यचन्द्रमा रसात्मकत्वात्

Further on in the Rk we have

स्वादिष्टिया मिद्धिया पर्वस्व सोमधार्य and चन्द्रमसे। वैतस्य वा The Commentator says:—

चन्द्रमसोवेतिचन्द्रत्वमापन्नस्याप्यौषधिसोमस्य वा इतरथा ग्रमाकृतप्रक्रिया स्यादनिधकारादस्मिन् प्रक्रमे चन्द्रमसः । चन्द्रमसोवाधिदैवमापन्नस्य &c.

Besides we find the following as regards the connection of चन्द्र with मासः But मासः is निर्मातासेमग्रोषधि सर्वस्य कितीषधिः—

स मीनां मास ग्राकृतिः

Commentator says:—

सोमस्य चन्द्रमसःकलोपचय मनु प्रत्यहमेकैकश्येन कला इव चन्द्रमसः पर्णान्युपचीयन्ते स पौर्णमास्यां पञ्चद्शपर्णः सम्पद्यते पौर्णमास्याः पुनः परतः कला-हानौ चन्द्रमस इव एकैकं पर्णे अपचीयते इति ओषथेः सोमस्य चन्द्रमसः सम्पद्यते ।

Kavirájas no doubt have relying on this similarity in the Commentaries say:—

सोमछता लक्षणं रसायनतन्त्रे सारन्ति—उपचयापचयाभ्यां पर्णानां द्रोषधे सोमस्य लक्षणं निरूपितं ।

Yâska's Commentators have derived चन्द्रमाः thus कस्मात् ? सिंहचायन् यएयन् सर्वभूतानि उपयेवस्थिते। द्रमित गच्छित। अथवा चन्द्रमाता चन्द्रश्वासौ माता च निर्माता सर्वस्थेति चन्द्रमाः चान्द्रं मानमस्य इतिवा।

The Rk quoted above— • नवें। नवें। भवति जार्यमानो इह्नां, &c.

Its Rsi is सूर्यः, दूणारो चान्द्रमसेचरै। विनियागो राजयक्ष्मा गृहीबेच्टीचा चन्द्रमाः प्रतीच्यां दिशि पूर्वपक्षादि उपक्रम्य उपकान्त वृद्धिः ग्रस्तगते ग्रादिस्य परचादादिसस्य प्रतिमासं जायमाना नवा नवा भवति । How far this resemblance holds good as to the herb called Soma the has to be determined by those who are competent in the study and habits of herbs. There must be some foundation in imagination or in reality for this peculiar habit of the plant

There are however many poetical and romantic ideas current in the East as in the West—more civilised though they be, the people of those countries do not seem to have as yet got rid of them. The poets assure that the units and the units never blossom until spat upon by females or kicked by them. The story of the in Geese said to drink only the real milk leaving the diluting water in the vessel.

## पयोम्बुभेदोहंसःस्यात् षट्पादैभ्रमरः स्मृतः । + + + शरभीष्ठभिः पादैः सिंहस्वाससटान्वितः ॥

It is believed that the crow though endowed with two eyes sees only by one at a time and that lays eggs once only in the lifetime. That like with which perish after bearing fruits waters: the crab perishes as soon its eggs are vivified, they rip open the carapace. The same idea has also been extended to the Ris lion. The lioness is said to die as her cub rips open her womb and comes out from that rupture, a Cæsarian process of genesis.

The Somalata सोमजता is said to have a grey bark for in the वनौषि वर्ग we find सोमवल्क a synonym of an acacia खिर which has a whitish bark सोम इवशुक्क वल्कल मस्य. This is confirmed सिते च खिरे सेमवल्क स्थात.

In another place we find कट्फले शुक्कखिरे च सोमवल्कः

The Bráhmi Sáka ब्राह्मीशाक at some places called भूनिम्ब is also known as सेमनछरी, a bitter herb said to clear the throat and is resorted to by songsters to improve the memory. Some authors however (ब्राह्मी च मस्स्याची वयस्या वछरी) identify it with the sacred Soma-latá, because the Commentator says सेमने यागार्थमुपान ति सेमवछरी- The Guduchí गुद्द्भी is also known as सेमवछी because of its attributes अमृतस्वाद सन्तापहरस्वाय सेमवछी. Whatever that might be the सोम in the invocotary hymn स्थां सेमन, &c., evidently means the luminary Moon and not the herb सेमजता.

The सामजता of the Vedas or the साम is perhaps as ancient as the system. The term perhaps in those Days meant the herb and not the luminary to which it came subsequently to be applied. What is the

Vedic tim is a debatable matter for we have nothing but traditions to enlighten us on the point.

Our Rsis have left no technical writing behind them nor plates and drawings to identify them. The herbs and drugs are described by their supposed physiological and therapeutical virtues, many of which were panygerics, metaphors and allegories predominating.

The स्रोम had become scarce in the Pauranic age and its substitutes are mentioned even in the earlier Darśana सामामाने प्रतिका. Kátyáyana says:—

सोमापहरणे अव्यक्तरागपुष्पाणि तृणानि सोमकार्थे निधाय अभिषव कुर्व्यात् वस्तुकालीन खादिरवृक्षस्य वल्लीकपा मंकुराजायमाना श्येनहृतमित्युच्यते तत् श्याम कान् सोमसहशान् लता विशेषान् पूतिकान् &c. हरितकुशान् सशुष्कान् दर्भान् वा पूर्वपूर्वाभावे उत्तरोत्तरान् प्रतिनिधाया भिषुणुयात्—

Jaimini in his Mimánsa in the Chapter entitled प्रिकस्य साम प्रतिनिधित्वाधिकरणम says यदिनसोमं विन्देत प्रतीकान भिष्णुयात्. This is not the only instance of प्रतिनिधि wherever विनष्टेहिसाधने साध्यसिद् यर्थे साधनान्तरम् हपादीयते श्रतस्य श्रभावात. This passage at once shews that even साम always accessible साम had become so scarce that botanists relying on the identification of the modern pandits have been misled to accept Asclepia acida, Sarcostemma veminale or brevistigma as Soma. learned late Prince Ráma Varma of Travancore in the Sixties kindly sent in a wardian case a few living plants of the last as the true Somalata of the Sastras. Dr. Watt after long deliberation identified the dim to be Ephedra vulgaris or a species of it. Whatever it might have been the Thibetans still use a dry powder of some herb which they call Fap. to excite fermentation in barley boiled. Dr. R. Mitra is not very far from his suggestion that the साम juice itself was no beverage, it helped fermentation in other decoctions. As to the derivation of the term साम in a Tantrik way the following lines from a pamphlet on Durga Puja had better be given.

## ब्रह्मविद्याभिमानात्यां गैरितिपरिचक्षते । सोमायं यामयायागात् परमात्मा प्रकीच्यते ॥

3. The third god invoked is यम: Pluto, the regent presiding over the dead; the lord of death यमयति उपरमयति from यम = to restrain. He is in charge of the region नरक which is his capital and where he

sits in judgment on the dead. He has been identified with Death and Time. There are fourteen of them यम, धर्मराज, मृत्यु, अन्तक, वैवस्त्रत, काज, सर्वजीवस्थ, उद्धम्बर, दश्न, नील, परमेष्टि, वृकोदर, चित्र and चित्रगुप्त. From which last the Kayasthas suppose to have descended. Is it because বিসন্তর carries the same duties in the court of Death as a writer does; recording all the actions of the mortals. चित्रगुप्त must no doubt have suggested the duties of the Patwaris as regards fiscal matters as the keepers of the मदापित do with the endowments to the Temple of Jagannath. But neither of the terms Káyastha and Patwari command much respect in Hindu society however elated they be by official position; poets and jesters have spared neither काकात्लील्यं (का) यमातक्त्रयं (a) and the (स्थ) of a स्थपति a mason make up the word Káyastha. Which is to be abhored as the dung of crow. The qu of a quque the zi of a Tangon pony and the रि of a अव्यक्ति one whoever repays his debts make Patari.

4. The next God is काल Time or Death for it means both. काल: सजित भूतानि काल: संहरते प्रजा: But this काल is evidently Time, Tempus as the सन्याs immediately follow.

5 and 6. सन्त्ये the Dawn and the gloaming. Of Dawn, Usá there is no need to dilate but of the gloaming there are the Tantrik meta-

phoric divinities.

सन्ध्या is generally preceded by the term सार्य for we find दिनान्ते उ सायं सन्ध्या which begets the पितृs. पितृप्रस्: Grammarians trace the term सार्य from the same root as नाशयति because the day ends with it: for मे = to end or destroy. However the term सन्ध्या may be also derived from union, junction which cannot be otherwise than with the ends of two things-here day and night-and therefore there must be two such periods the Twilight either morning or evening. invocatory hymn therefore has सन्ध्ये, as the डपा Dawn has not been separately mentioned. But the term सन्त्या does not here mean that religious observance which is observed by the Hindus; which term may be traced to सम्बक ध्यायन्तिता. Other authors have सन्त which Váchaspati understands सन्तिः प्रोक्ता तथा सन्त्या श्रन्धकारस्तमः स्पृतः Although the term for = paternal ancestors the manes of the deceased progenitors, has been derived by Grammarians from q = to nourish q = q = q = q and वित: that which belongs to पिता (is not the father the nature's Banker to his son?) = was, the term frame has been included in the Aitareya

Bráhmaṇa under पञ्चनना:— देवमनुष्या यां गन्धवांत्तरां सर्पायाञ्च पितृयां चैतेषां प्तत्यञ्चना, etc. पञ्चनना makes no distinction of sex, it means the community ? पञ्चराब्दे खीपुत्रपुं सकेषु विशेषो नास्ति. In talking of the divinity, Durgácharyá quotes अस्वप्रमृतीन्योषधिपर्य्यन्तानि अदेवता not gods, are adored as Gods देवतावन् स्त्यन्ते \* \* तेत्रात्मनोपि हिताहितं न प्रतिपद्यवन्ते But they स्तोतुरिभमतस्यार्थस्य पित्वंकरिष्यन्ति. They simply are supposed to fructify the desires of those who pray. But the objects prayed and adored न हितानि स्तुतिनिन्दे विशेषते। विदुः। This is the meaning of the phrase मन्त्रदेवतालच्यां।

Although there is not any distinction made in the पञ्चता Yáska has enumerated अनुमति, राका, etc., and such other कालाधिदेवाड as देवपरन्यड.

त्रनुमती राकेति देवपत्या वितिनैक्काः पौर्णमास्याविति याक्रिका या पूर्वो पौर्णमासी सानुमतियों त्तरा साराकेति विक्रायते

अनुमतिरंजुमनना त्तस्या भवंति

They are all divinities of time associated with the moon.

पौर्णमास्यमावास्ययानिक्षत्रेष्ठकामध्य उपधानामक्षत्रत्वमतश्च दर्शनात् सर्व प्वायं ज्योतिग णो प्रहनक्षत्र तारकाक्ष्पो रसप्राया मृत्तिं माप्नुवन् मध्यस्थान प्वेति छश्यते

Amara says कलाहीने सानुमितः पूर्णेराकानिशाकरे, i.e., चतुर्दशी युक्तापूर्णिमा श्रनुगच्छन्ति 'श्रनुमन्यन्ते' देवाः पितृसहिता. But Ráya and Sarvánanda add उदयकाले प्रतिपद्युक्तेति

In the Vájasaneya Samhitá we have श्रनुमन्यस्वानुमत, etc. Yáska says या पूर्वामावास्या सा सिनीवाली योत्तरा सा कुहुरिति. Amara Simha has described them साहष्टेन्द्रः सीनी वाली सानष्टेन्द्रकला कुहूः।

7. भूतानि—Beings generally, existences and grammatically been gone, past, but distinguished from बेतः (gone hence). Amara classes the भूत as of the same origin as the gods: they are like विद्याघर, श्राप्तस्त, यह, रह, तन्यवं, किसर, पिशाच, गुद्धक and सिद्धः They are देवांशक Demigods. Uder the विद्याघर, the foremost is पुष्पदन्त who is said to have charms, colyriums and mystic mantras: they are jugglers and are said to assume any form, and able to traverse the air as eternally youthful. उवंशी and such others are said to be women of the gods generally frequenting baths and bathing places. कुनेर literally the deformed (for the rich or wealthy misers are no better). The term यह may be traced to the root of याग-यजन adoration for wealth is always extelled. But we somewhere find जह the ( जुना ) of the Bengali ladies, the जरेड़की the fanciful

treasurer and custodian of silver, etc., utensils who lends to be returned. It has to be considered how the चरेनुड़ी of Bengal is located in tanks and ponds. See old doggerel in the Bengali vernacular much current in the fifties of the last century in Calcutta which should not be out of place here.

হেদোর এঁদো-জলে যেওনেরে ভাই কেফৌ বন্দ জটে আছে শিক্লী দেবে পায়॥

The term see refers to the devouring avarice of the miser—a cannibal as all userers are metaphorically.

रच—the chiefs of them are सुकेशी, माल्यवान of the legends. May one be saved from them!

गन्धवाः The chief of them Háhá हाहा Huhu हुह not the Huns? the professional musicians and songsters.

or may be men with the face of a horse. There is a saying current in this part of the country that the thieves have not faces like horses.

पिशाच. Those who drink blood. The blood-suckers. (Misers?)

गुचक. Vyádí ज्यादि identifies यत and गुस्यक those who protect treasures are गुडाक such as the legendary मंग्रिमद्र.

सिद्ध are those who have somehow acquired some of the yoga

মুব. They are said to be the followers of Rudra the fierce God of the Mountains. They have been variously described according to the fancy of authors. Some make them with a downward face. The Bengalis make the Pretinis পেতনী with their toes and fingers of the feet reversed, turned backwards. Is it due to the prominent heel-bone of a skeleton?

But na is derived from na+na, beforegone, those who have departed before us—a ghost, a goblin, a sprite who animate the carcasses of the dead with evil motives.

But the भूतानि invoked in the above Mantra perhaps mean the elements the constituents of this universe.

- 8. we: the day, a portion of Time.
- 9. we the night.

10. पवन the regent of wind, the Maruts or Váyu बायु who have been enumerated as 49 in number seven divided seven times. There is some distinction made between पवन, मस्त, and बायु. पवन is to purify. We have प्रवस्य सोम मृन्द्यन्। पव। अध्यक्षण request solicitation with which the term has been recited.

Pu  $(\mathbf{q})$  = to be pure or make pure. Wind purifies पन्थावातेन शुध्यति. It means also water for that also purifies, washes out the dirt—hence अभ्युत्तग्-sprinkling, wetting श्रभि + उत्त to moisten -पवि = वाक and hence पवित्र means मन्त्रादि. पवित्र also has been recited as one of the numerous names of उद्क water. But वात is a मध्यस्थान देवता. वायुः from वा गति गन्धनयोः because it moves in space. Heat means also gold whether small or great it pleases मित्रमितं वा रोचयति. A legend is connected with this name मातेः पूर्वार्द्धं, रोतेवोत्तरार्द्धं. Some reckon मरुत् as one of the names of silver रूपं. It has also been recited as one of the names of an officiating priest ऋदिका. Is it because of the honorarium. But it has also been recited with Dhátá पाता, Rudra रुद्ध and other मध्यस्थानदेवता ; and the Commentator says मितंस्वन्तिस्तनियत्नुबन्तग्रं शन्दंकुर्वन्ति or because मस्दन्नरितं इवन्ति as in श्राविद्यन्सद्भिर्मेरुतः स्वकैः। Of the मध्यस्थानदेवता the मस्तः are the first प्रथमागामिना The Commentator says, why the foremost. वायुरेवहि भेदेनापेक्यमाणो मरुद्भिघाने।वसुवचनभागभवति ।

### त्रारोदसी त्रप्रणादोत मध्यं पश्चदेवा ऋंतुशः सप्तसंप्त

This Rk suggests the sevenfold nature of Váyu such as युक्क्योतिः चित्रज्योति thus we have सप्तसा देवगणाः माहतेषुगणेषु सप्तकपालेषु. Besides in the Agni Purána we have सप्तधा पुत्रस्व विचारिणः मारीचात् कश्यपाददिखां ये जिन्हरे. This also appears from the Bhágavata कश्यपात् गर्भमाधत्त सज्रिन्द्र ण पञ्चाशत् देवास्ते महतो भवन्. The Vártika says मध्यमावाक स्त्रियः सर्वाः पुमान् सर्वेश्व मध्यमः। गण्यश्च सर्वे महतोगण्यभेदाः पृथकंकूतः। Sáyana in his commentaries says—

येमध्यस्थान देवगणाः समाम्नातास्तेसर्वेपि मरुतग्राख्यायन्ते तथा चाहुः सर्वा स्त्री मध्यमस्थाना पुमान् वायुश्च सर्वगः। गणाश्च सर्वे मरुत इति वृद्धानुशासनम्

The sages have made little difference between the gods Váyu and Indra, for, we find—

एवमेतसिन् मन्त्रे ऐन्द्रस्कमध्यपातित्वात् इन्द्रप्रधाने यद्वाय्वभिधानम् तत् इन्द्रस्येव विशेषणार्थे व्यञ्जनमात्रं । 11. दिक्पिते: Lords of the 10 quarters—the east, the south-east, the south, the south-west, the west, the north-west, the north and the northeast, besides, the zenith and the nadir; these are also counted as directions; each quarter is said to be presided over by a regent deity, and they are in order आलण्डलः, अन्तिः, यमः, नैऋ तः, वरुणः, पवनः, धनाध्यतः, शिवः, ब्रह्मावार्ष शेषः। (The second Vâyu evidently is meant for the regent of the quarter north-west and not the Maruts). The Dik-patis named above are collectively invoked.

12. भूमि: the earth of the twin बावापृथिवी.

13. ब्राकाश the ब्रन्तरिच, the space which intervenes.

14. खन्याः are those who move about space, other than the immortals.

15. अमराः The immortals.

These are all invoked either as witnesses or as supporters and defenders. The whole gist of the Hindu pantheon leads to the unity.

The several Puránas which teem with legends about the origin, behaviour and conduct of the gods, give as many different versions as their individual fancies suggest. The same Purána sometimes at two different places gives diverse versions. Many have complained of the diversity of the Puránas and on this have based their ideas of the confused nature of Hindu mythology. It is not unfrequent to find the same god once a husband, at another time a brother and again a son of the same goddess. But Yáska as quoted above has cleared the labyrinth by pointing out, that gods are not men and they should not be viewed in the light of mankind. They are Iśvaras, powerful, but this is only an exoteric explanation. Esoterically, he says they are entered the minds of the devotees but his indications are plain.

The Sun God **Surya** (स्टब्बे) is considered in this country, as in others, the Regent of the east. But in the Mantra quoted above for invoking the so-called witnesses to a religious observance the Sun is the first identity invoked. He, however, has no place in the list of Dikpatis, the rulers of the quarters, of the compass. Indra is said to be the ruler of the east but as अवज्ड आवज्ड = नारितकज्डमत्र the whole, the entire, while आवज्डपति पावलं = आवज्डल के because the East ignores the other quarters being vividly identified. But पवन, वायु, मरहानय all are इन्द्र as shewn in the Rig Veda, and Iśa (Mahádeva, Śiva) is the ruler of the

north east, the north being the domain of इन्देर who is the treasurer of Mahâdeva. Mahâdeva himself at different places is represented as a penurious God. Why not in a word then let us come to the conclusion that the pantheon is built upon words. But is it not too hasty a conclusion? It may be that many of the numerous gods and goddesses of our pantheon can be traced to the names they bear. यथानाम तथा गुण: But why not the reverse गुणाश्रित नाम. नाम has been derived by grammarians from ज्या to call, to address, but it has not unoften been used to imply a certainty, a possibility. ज्या means to salute as in प्रजाम, hence perhaps, to bend, to bow down, to which no doubt is related the term नम्न the pliant, easily to be bent, the mild as opposed to stiff. It means also to sound.

### नाम् नामेव नामें नपु असंकं पुमा अस्त्यं स्मि ××××

परमात्मरूपेण स्तोतुं परमात्मनः सर्वात्म्यं उच्यते। Sáyana explains मेमम पूर्वज्ञान दशायां देवा मनुष्या गौरश्च इत्येवं तत्त्वज्ञनसमुयत् नाम व्यवहियते तत् सर्वं नामैव नतु परम्पर विवक्त्याः कश्चिद्रश्चोस्ति, The Chhandasas say वाचारम्भणं विकारा नामध्यमिति Whatever body, etc. we see is only mere name formed by, speech.

Name in the English language has been derived from the Latin nomen, noscere to know, not much different to the Sanskrit नामन-ज्ञ to know. In the Sântiparva of the Mahábhárata some Nirukti of names is given.

यानि नामानि वेदेषु......सुप्राणेषु यानि गुह्मानि कर्मभिः। There in under गौर्यनाम some are said to be कर्मधानि. Gaurichandra classifies names under five heads of, course grammatically

### उपाद्यन्तं छद्न्तञ्च तद्धितान्तं समासजम्। शब्दानकरणञ्चैव नाम पञ्चविधं स्मृतम्॥

Take, for instance, Chandra (चन्द्र) which term has been traced to चन्द्रोः कान्तिकर्मणः and चन्द्रम इत्यपि अस्यैव चन्द्रोभंवति तद्गि कान्तम्। अथवा चारुद्दमति etc. चन्यमाना भक्ष्यमाणो etc., and then चारुरेचेः etc. Remembering that फट खट जहीं मिन्द्रि कृर्वाच्यानि and the निरुक्ति of वषटकार i. e., ब, स, तकार the three letters much used in the Gáyatri whose skull was metaphorically smashed by Brhaspati बृहस्पति the author of the atheistic philosophy चार्वाकदर्शन. it can not be quite unusual to trace चण्ड from चन्द्र. Amara says क्रोधजोऽमण्णाः क्रोपी चण्डस्वत्यन्तकोपनः। for चिंड = क्रोप. Bengali घछ। and चण्डिका, चण्डि, चण्डी चण्डिका, चण्डा बा वण्डा वण्डामा चण्डा चण्डाची चण्डस्ता चण्डा वण्डामा चण्डा चण्डामा चण्डा चण्डाकी चण्डस्ता चण्डा वण्डामा चण्डा चण्डामा चण्डा चण्डामा चण्डामा चण्डा चण्डामा चण्डानी चण्डामा चण्डा

Mahátmyam यस्मात् चण्डञ्च मुण्डञ्च गृहीत्वा त्वसुपागता चासुण्डा, etc., the term चण्डात is used both to the offspring of an illicit connection of Brahman female बाहण्यां गृहोग् जनितश्रण्डातः । 'वृषत' excludes marriage and therefore illicit, as well to those who are ungentlemanly in dealings.

श्रस्यश्च पिश्न्वश्च कृतन्नो दीर्घरोषकः। चत्वारः कर्मचण्डालाः जन्मतश्चापि पञ्चमः॥ Ananta (श्रवन्त).

The term literally means endless. It is generally applied to the great snake which is said to sustain or support the earth. the neutral form अनन्त' is the sky, the atmosphere, æther because it is supposed to have no end. From this idea the term has been used as a name of Visnu and in the feminine form अनन्ता a name of Parvati. Besides infinity, the term means also innumerable. How it has been used to apply to Baladeva has to be seen from Pauranic legends. Ananta is said to be a brother of Vásuki, who is described as the prince of the snakes and the ruler of the Nether region. अनन्त is in some places described as and literally the end. He is acknowledged to be a partial manifestation of Visnu and has been identified with Educ. बल्सम brother of Krisna. In the Visnu Purána he is described as holding a plough and a club. Ananta is said to have attained a thousand heads as a boon from Brahmá whom he propitiated by penances. Snakes and serpents have been from the earliest times regarded with awe and avoided as objects of hatred. This no doubt has extolled them to be as possessing properties of a mystrious nature; dread investing them with all sorts of fanciful powers. A snake in the grass is a thing to be dreaded, the Evil one has been likened to a serpent or snake and the Naginis amongst all nations have been described as females in the upper half of the body all below is reptilian. The miracle of the काजीयदमन in connection with कृष्य is not much different from mythological legends of other countries The idea of eternity-without beginning and end, is representated by a snake swallowing itself-no doubt derived from a circle which ends and begins from nowhere. The Gnostics and the Rosicrucians had their peculiar symbols founded on such ideas. But Ananta a name for a snake or serpent has to be traced to some other process of imagination. It can not be said to have been immediately derived from the appearance of a snake. Every snake or serpent excepting what is called no and som are names of special individualities and not of the reptile species of snakes and serpents. Serpents are the सर्प which without limbs creep along. They are generally named in the Sanskrit books as नाग because they reside in hills or because they have no limbs by which to move. Some, however, derive the term नाग न गच्छित इति अगाः and न अगाः नागाः. Being supposed to be the offsprings of कह्न they are काह्रवेय, i.e., the progeny of the tawny. Names of individuals or of species are शेप, वासुकी, तस्तक, ऐरावत, महापद्म, कमल, अश्वतर, एलापत्र, शंख, ककोंटक, धनक्षय, महानील, महाकर्ण, शतराष्ट्र, बलाहक, दुर्मुख, मिण. The name शेष implies that which subsists even at the end of a kalpa, long-lived. शितष्टिकल्पान्ते तिष्टति अपि and authors say that शेष and वासुकी are सर्पराज इयमहिपतौ. Both the terms शेष and अनन्त literally mean the end (endless) but वासुकी because it carries वसु wealth-gem on its head or, because, it bears the abodes of all living beings, the earth वसु.

The **Vasus** (वसु) are eight in number, viz., धव, श्रु व, सोम, विष्णु, श्रानित, श्रवत, प्रसुष, प्रभाव. The term वसु however has been derived from वस् to abide. Vasu is also a class of divinities. There are several of these Gaņas, and Gaņesa or Gaṇapati is their chief. The classes are

- 1. श्रादित्य they are 12 in number.
- 2. विश्वेदेवा are 10 in number.
- 3. ag are eight.
- 4. तुषिता are thirty six.
- 5. श्रामास्त्ररा are sixty four.
- 6. and: one less than fifty.
- 7. महाराजिक two hundred and twenty.
- 8. साच्या twelve in number.

These are called संहिता देवा or गण्डेवता. The Vasus are said to be the offsprings of श्रदिति, chiefly, attendants of इन्द्र who is वासव. In some books, we have आपेश्र वश्व सोमश्च धव (or Viṣṇu) श्वैवानिकोऽनकः। प्रत्यूषश्च स्वभाव-श्च प्रभावः। वसवेष्टो प्रकीिर्ततः। The Harivansa begins with the genesis of the gods and demigods of the pantheon shewing how the Vasus were born and who they were. आपस्य पुत्रो वैतण्ड्यः अमः शान्तो सुनिस्तवा। श्र्वस्य (the pole star) पुत्रो दिविणो दुतहञ्यवहस्तथा॥ श्रविकास शिवा भार्या यस्याः पुत्रो मनेजवः। श्रविकातगतिश्वैव द्वी पुत्रावनिकस्य तु॥ सुत हञ्यवहः is Agni who is द्रविणोदाः

अग्निभू: कुमार: कार्त्तिकेय: स्कन्द:, etc., are all synonyms of Kartikeya but here we find

अग्निपुत्रः कुमारस्तु ... ... अपत्यं कृत्तिकानान्तु कार्त्तिकय इतिस्मृतः । स्कन्दः सनत्कुमारञ्च सृष्टः पादेन तेजसा And विश्वकर्माः कर्त्ताशिल्पसहस्राणां त्रिदशानाञ्च वर्द्धकिः.....मनुष्यारचोपजीवनी यस्य शिल्पं महास्मनः - This is the regent of the several guilds of artisans.

कद्रुर्भुनिश्च राजेन्द्र तास्वपत्यानि मे श्र्या । तुषिता नामतेऽन्योन्यमृचुर्वैव स्वतेऽन्तरे ।

चाक्षुषस्यान्तरे पूर्वमासन् ये तुषिताः सुराः । वैवस्वतेऽन्तरे ते वै ग्रादित्या द्वादश स्मृताः । तेषामपि च राजेन्द्र निरोधोत्पत्तिरुच्यते । यथा सूर्य्यस्य गगने उदयास्त-मयाविह एवं देवनिकायास्ते सम्भवन्ति युगे युगे

The Adityas (म्रादिख) of the गणदेवा are इन्द्र, धाता, पर्जन्य, त्वष्टा, पूषा,

अर्र्यमा, भग, विवस्तान्, विष्णु, ग्रंशु, वरुण् and मित्र.

The **Visvedevas** (विश्वेदेवा) are still extant in the pantheon; being invoked in all Sráddhas other than एकोहिष्ट. They go in twins and each couple has special occasions assigned for their worship. In ordinary पार्वेगआद the couple पुरू रवा माहवः ॥ In Nandimukha कामकाको ॥ The other who go in pairs are ऋतुर्देवो, वसुसत्या, and धतिः कुरः ॥

The Sadhyas (साध्या) are मनः, श्रनुमन्तः, विष्णुः, मनुः, नारायणः, तपा,

निधिः, निमिः, हंसः, धर्मः, रिपुः, प्रसूः ॥

The Rudras (रहाः) eleven in number are अजैकपाद्ऽहिन् भस्तवा

रुद्रश्च वीर्व्यवान् । हरश्चैवाय शम्भुरच त्र्यम्बकश्चापराजितः । ईशाना भुवनेशश्च

The name Marut (मस्त) has been derived in the Purana from स्द्र to cry. Do not weep. Has it anything to do with the root of रूद्. Some books mention the following as the 11 Rudras, viz., अजैक्पाद, अहिन्ना, विरुपाद, अर्थेक्पाद, Prisata is a hogdeer, porcine deer. The deer is connected with Rudra as शिव and he is meditated as holding a deer परश्चमावरा etc., इस्तं. The marks on the moon have been by some described as a deer mark and by others as a rabbit mark अर्थोक. Some see an old woman with the spindle.

Vata ( बात ). There are 49 of these, being cut seven times in seven parts each when in the womb. The legend says that Indra afraid of being deprived of his heaven entered the womb of his mother and dissected the fœtus first in seven parts and then each again into seven parts.

As Vata (बात) wind riding a deer it may be because of the swiftness of the motion of wind or might be for पृषत means a drop of water because it rides on drops of water ছाँট in Bengali and वौद्धार-वायुद्धांट for drops or particles of rain blown by wind-beating rain. (विग्र्ष).

In the Pauranic legends connected with मस्त and बायु, we ordinarily find seven of them. Has it anything to do with the seven स्वर in music?

The division of each seven into seven other parts thus completing the one less fifty group of them appears however in some legends. Agni Purána gives their names.

पक ज्यातिः, द्विज्यातिः, त्रिज्यातिः, ज्यातिः, एक शकः, द्विशकः, त्रिशकः, इन्द्रः गत्यदृश्यः पतिसञ्चत, परिमतः, सिम्मतः, सुमितः, वृत जित्, सत्यिन्त्, सुषेण, सेनजित्, अन्तिमित्रः, अनिमित्रः, पुरुमित्रः, अपराजितः, अतः, ऋतवाहः, धूर्त्ताः, वरुणः, ध्रुवः, विधारणः, देव देवः, ईद्वक्षः, अद्वक्षः, मितिशन, वितनः, प्रसद्वक्षः, सभरः,धाताः, दुर्गः, धितिः, भीमः, अभियुक्तः, अपात् सहः, द्यति, दूर्ध्वा, द्यपुरनाइ, वासः, कामः, जयः, विराट्॥

In the Siddhanta Śiromani, ordinary स्थूलवाय, i.e., perceptible airs or winds are mentioned which are recited to be seven in number as encircling the earth.

भ्वायुरावद्दइस्वद्दस्त दुर्द्धास्यः दुद्धहस्तद् तुसंवद्दसंश्वकश्च । ग्रन्यस्तते। पिसुवद्दःपरिपूर्वकाऽस्माद्बाद्यः परावद्द मेद्द पवनाः प्रसिद्धाः । भूमेर्बहिद्धाद्दः। योजनानि भ्वायुरत्राम्बुद् विद्युदाक्षणः । तद्रूर्ध्वगोयः प्रवद्दः स नित्यं प्रत्यगातिस्तस्य तु मध्यसंस्था । नक्षत्रकक्षाखचरैः समेतो यसादतस्तेनसमाद्दतायम् । भपञ्जरः खेचरचक्रयुक्तो भ्रमत्य- जस्नं प्रवद्दानिछेन ॥

अनन्त otherwise, शेषनाग is also said to have commented on the Panini Grammar and the work goes by the name of फिएमास्य. Who is the author of the commentaries and who that of the aphorisms of the Yoga Sástra are matters for Orientalists to determine. A hill in Káśmir is named शेषनाग, a picturesque place, much sought for its flowers and fountains. We have somewhere read that शास्त्र कान्येन नश्यति, and poetry, and romance appears to have played surprisingly on Hindu mythology. As some one has said, small matters with high words. The head or hood of अनन्तनाग has a jewel, a gem called स्वस्तिक. But स्वस्तिक is a cross जि with ends bent more like cross-potent, something like the three armed legs, whirling mill sail fashion, of the arms of the Stanleys of the Isle of Man, only instead of three, there are four of them. This स्वस्तिक having a small pennant on the top is not unfrequently represented as the स्वयवक्षक्षक्षिक, one of the prosperous marks on the sole of the foot of Visnu, Krisna. This particular form is sometimes modified.

ধ্বজৰজ্ঞাংকুশ যারপার, তার মাথায় কি বা শোভা পায়, আরঠেলিসনী পিয়ারী ছপায় ; কৃষ্ণধন কি যে পায় সে পায়।

Some hooded snakes—the Nágas specially—have certain marks on their hoods which appear vividly when the hood is expanded and it has been described as the mark of the wooden sandal (khadam) and by others as spectacles. A fish, of the rivers which attains to large size sometimes weighing upwards of 100 pounds is called ni= in this part of the country; its skull, the frontal bone, carries a depression as if the mark of a wooden sandal foot.

The thousand-hooded heads of अनन्त are said to prop up the earth and whenever the snake changes the burden of the earth from one hood to another, it is noticed by an earthquake: a romantic and a nice explanation of the phenomenon which has been eagerly adopted by the illiterate millions as a reasonable explanation of the seismic vibrations.

The metaphorical expression शेषशायी भगवान has been avidly adopted by the romantic poets of the Puranas; and the Markandeya Purana—the more enlightened of the lot, flourishes in such extramundane matters. Markandeya Rsi himself outlives seven eons and at the end of each eon he is said to enter the body of the great God when, as if tired, He is represented as resting on the शेषनाग in an ocean of chaos. This particular Purána is much better known for its episode Devimáhátmya, an eulogy of the खिख nature of the female Energy of creation. There is some similarity between this episode with the much more learned Episode the Gita in the Bhísma Parva of the Mahábhárata. The legends of the Mahatmya, better known in Bengala's चण्डी, may be safely said to be the epitomised version of the subjugation of the buffalo and other demons and as it appears to have been an epitome only, perhaps hastily prepared an abstract from the Bhagavata, some connecting links in the plot appear to be missing: it reads, therefore, at places to be abrupt. It is generally called the समगती seven hundred stanzas, though the number has to be counted by splitting stanzas and expressions. Indeed, the Mahatmya appears to have been not logically but forcibly thrust in for want of leisure. In the opening of the Purana itself Markandeya refers for details to some other Rsi but in doing so he recites several chapters.

The terms स्वारोजिय, चैत्रवंग, सुरव may all be referred to the Solar myth, quite relevent in describing the origins of Manus such as रुचि, सावधि, वैकास, etc. The Purána besides deals with the origin of the Pitrs, the predecessors, the ancestors of the Gods and men and the prayer uttered by Ruchi स्वी to the manes-pitrs has been adopted as a part of the Sráddha ritual.

But talking of the शेषशायी we have यागनिद्धां यदा विच्युर्जगत्येकार्यावीकृते । भारतीर्थं शेषमभजत् कन्पान्ते भगवान् प्रसुः I—The couplet bristles with metaphoric expressions. Having spread the 'End' the God resorted to the adoration of the Sleep of Union. The idea of an endless expanse of water persists in this. The universe is supposed to be only This clashes with the cosmogony of Manu who says आप एव ससर्जादें। तासुवीजमवापवत्, which has been repeated in other Puránas and Tantras; which latter talk of an universal egg-shell, as a seed, the upper hemisphere forming the heavens and नहा, विरुद्धः, महेश्वर the first conception of the trinity. The Tantras, giving preference to the sexual origin of the world, describe the earth as a triangle and the Great Goddess, the progenetrix, floating as a carcass, was accepted by Mahádeva, the regent of destruction who had no loathing for carcasses and stinking flesh, etc. The creating energy san and the nourishing energy as which pervades the universe are thrown back in the shade as the End शेष is the only certain thing conceivable and शिव the good, शंकर the benefactor, becomes the God of Gods देवानांदेव महादेव, who is, therefore, fond of snakes and serpents and carries them as ornaments about him.

A religious ceremony is observed in honour of this God in the bright half of Bhádra and it is known as अन-तचतुर्देशी the fourteenth lunation sacred to अनन्त. It is a नत, rule of fasting and observance. But the term an means the chosen (food). In the Sruti we have पयो बाह्यसम्य वृतः, यवागूः राजन्यस्य, श्रामिचा वैश्यस्य. In observances a Bráhmaṇa should take only milk. Later exegesis has suggested every thing prepared from milk. But then how to account for the cheese as specially ordained for the people of the वैश्य caste? The वैश्यs, being tradesmen and keepers of the kine, are allowed that special preparation of milk in which the cheese, the fleshy portion of the milk, is separated from its water. This at once limits the Bráhmanas to milk and milk alone and to such preparations of milk as ञ्चाना = आमिना though it is prepared by (तप्ते पयसि दध्यातञ्चनेन घनीमृतमाग श्रामिचा वैश्यदेवचरुर्भवित). This preparation from milk is not known in other parts of India: at places it is considered unusual to spoil or split the milk. Those of the Ksatriya caste have yavâgu यवाग्ं, a gruel made of barley, milk, butter and sugar. But people everywhere and at all times have been known to be wilful and to serve their purposes have twisted and so construed the Sástras as to nullify the original. This state of feelings was current even in the days earlier and it had often to be decried in earlier books. The heterodoxy of the Bhagavat Gitá has endeavoured to make its readers follow the doctrine of the old school. One should never abandon his own स्वयं. Wilfulness मनमोजी आचार which Manu even decries. And talking of आचार which is said to be the first बर्म, Paráśara (परासर) the codifier specially adapted for the Iron Age कविद्युग says that Custom which was current amongst the gentlemen residing in Brahmávarta and which was traditional is the True Custom. Thus indicating that the saying बरिमन्देशे बदाचारचेत्रकमेविधीयते, does not hold good. However it is all besides the question. But the Śástras which at the present day rule us have been so far polluted by interpolations and variations that, it has become difficult to discriminate the authentic from the spurious. Our daily observances though ostensibly said to be of a particular आजा and सूत्र are a medley of rules and mantras derived from other काला and सूत्र.

In speaking of gods of the Hindu pantheon, it may be overbearingly dogmatic to make any positive assertions, it may be premature to do so but the entire study of the Hindu Sástras of to-day tends to suggest that a clear Buddhistic influence of the Nepal side is perceptible in the Tantras and all similarly mystic teachings of the so called Yoga. The followers of both these systems entertain a conviction that they possess a secret and mysterious knowledge in no way accessible to those outside the cult. A conviction which has not to be proved and, therefore, not to be promulgated, no propaganda but to be believed in by the initiated and anxiously guarded as a secret. A secret which evidently means nothing but whose importance is exagerated by a posse of guards and protectors. The greater the covering, the more valuable the covered nothing appears. This knowledge of theirs is not based on reflection or on scientific inquiry and proof, but is in the free, rather too free a movement of the fancy and imagination, not unoften suggested by too subtle and fine resemblances or fallacious concatenation. It has been laid down in wonderful mystic writings, originated rhetorically and expanded by similar metaphorical tuberculosis, in possession of the various Sampradayas सम्प्रदाय amongst whom there is always that contrast of the initiated and the lay, the same loose organisation, petty sectarianism and mystery mongery.

Like Theosophical authors there is a deeply veiled wisdom

and the Isis must be unveiled by the initiated only, the ultimate object being individual salvation, an assurance for a fortunate destiny for the soul after death. The central object of worship is the test, a Redeemer Deity, by which name also the preceptor is known. The regard, assigned to the preceptor, is more than to any Superior or Supreme Being. Usatu Usatus, etc. The Puranas, a little more liberal and rational, define a Preceptor as He who indicates the region of the all-pervading soul which envelopes the universe, the moveable and the immoveable.

Holy rites and formulas, acts of initiation and consecration all the so-called Sacrament, fig., play a prominent part. But the whole is in such a fragmentary nature, being of a later origin, they have not yet been codified nor systematised. Kṛshnânanda and others have in their compendium endeavoured to put them in order by collecting fragmentery passages from such of the Tantras which were still extant; the entire Tantra and Yoga Cult are more fragmentary than ever. Agama and other portions of later interpolations give some of the rules and formulas but it cannot be denied that they are all disjointed links.

The basis of this world-philosophy lies in a decided Dualism বিবা and স্থাবিদ্যা.

The Great Creators when enveloped in sleep unconsciousness, which is called वेगानिवा, बदाविष्ण, etc., was powerless, the said enveloping Evil or Illusion Máyá माना had to be invoked. The God-head Viṣṇu is also susceptible of a fall into a world of matter and is said to have been unconsciously sleeping. This जान previously unconscious is animated—life and activity—then arises मध्येन both partly and wholly hostile against the Creating Energy जहा. This indicates a world of evil—full of active energy and hostile power!

Virat (विराट) of the Sruti is said to have matured के रिच्यत, etc. like rice when boiled is said to be रिजग्या. The Divine or Pristine Power, as a hero, makes war with Visnu दश्यवंसहस्तािख, is partly vanquished, by Darkness—Máyá माया. Illusion—is illuded and descends to the darkness of the material world. With this descent, अवतार manifestations begin, the great drama of the world's development. Manifestations अभिन्यक्ति and appearance आविभाव and disappearance तिरोगाव have been promiscuously used in the birth and death of the followers of Gauránga, the white

incarnation in Bengal. Festivities are observed on the anniversaries even of such individuals—our contemporaries of Howrah and its neighbour. So pliant, so much tolerant and easy-going has been the faith of the present generation; no doubt, a backward move better fitted to individuals several centuries before us. But there are precedents, our superiors of the west and also of the nether region the पातांचा like those who did not or were not permitted the use of gui—the disciples of gus can hardly rid themselves of what is inherent in them. Sports, as they are called in the vegetable kingdom, the reversion to the vices of earlier predecessors ज्यास्थ. ज्यास्थ.

In Bengal, the अनन्तचतुर्देशी is a feminine observance, which extends over 14 years, ie., 14 annual ceremonies at the end of the said period the वत the self-imposed rule is finished उचापित or प्रतिष्ठित with some eclat according to the circumstances of the party concerned.

Every year a twisted thread of 14 skiens is tied on the arm or hand after Ananta ceremonies. The well-to-do replace the cotton bond by gold bangles. In the United Provinces, this श्रनन्त is universally observed by the males also who for the time carry the turmeric tinted tie. The cord peculiarly knotted, of 14 threads is perhaps an emblem of eternity, the same as is observed in other parts of the world—a round thing— The system of a circle—nowhere beginning and nowhere ending. Valentinus is, no doubt, founded on Nepalese Buddhism. The Panarion of Epiphanius is a store-house of informations connected with that mysterious doctrine which has ever since waged war between reason and faith; which latter has so far obsessed the mind of the people that notwithstanding the much repeated warning of the Sastras, talismans, charms and mystic rites are secretly observed, much behind the priesthood. Mystic preceptors supersede the religious; and ojhas put the pandits in the back ground, who in their turn have trampled down the positive sciences. Physicians are supplanted by pandits (সামিখাবিক) and the latter by ojhas, the illiterate ghost and spirit mongers. The "Revelation of Marcus" the apostle of the Marcosiani is an occidental version of the Cosmogony-Theogony of the Tantras. She—a female shape—came down to him and revealed the generation of the universe, untold before to either gods and men. The sex-less an desired that his Ineffable should be born and his Invisible should be clothed in form. He opened his mouth and uttered the वाक् like unto himself. Compare this with the legend of the origin of स्वाहा (स्व + श्रहम) as given in the तैतिरीयब्राह्मण as also that of the origin of कैषिकी in the Márkaṇḍeya Puráṇa—शरीरकोषात् यत्, etc. What does the रखोक नृत्यावसाने मराजराजः ननाद ढका नव, etc., mean? The Revelation of Marcus as described in the ancient books recites that the first word of his name is a syllable of four letters, the second of 4 also, the third of 10 letters and the fourth of 12 letters, the whole make up a total 4+4+10+12=30 letters. The Tantras speak of an alphabet भूतिबिप

पञ्च हस्वाः सन्धिवर्षांच्योमेराग्निजलन्धराः । श्रन्त्यमाद्यं द्वितीयञ्च चतुर्थं मध्यमं क्रमात् । पञ्चवर्षा चराखिस्युर्वान्तः श्वेतेन्दुभिः सह । एषा भूतिबिपिः प्रोक्ता द्विचत्वारिशद्चराः ॥ This total is only 4 letters more than those mentioned in the Revelation of Marcus. Bhisma is said to have said in his prayer on his death bed चतुर्भिश्च चतुर्भिश्च द्वाभ्यां पञ्चिभरेव च । हूयते च पुनर्द्वाभ्यां तस्मैतहोमात्मने नमः । 4+4+2+5+2=17, which has been interpreted by commentators as आश्रवय, etc., formula used in oblations to Fire. The मातृका mother of all utterances has been described in the Tantras as consisting of 50 letters पञ्चाशिक्षिपिभः विभक्तमुखदोः यन्मध्य वत्तस्थलां। भारवन्मौलिनिवद्धचन्द्र-सकतां आपीतुंगस्तनीं । मुदामचगुणं सुधाड्य कत्तरां विद्याञ्च इस्ताम्बुजैः । विश्राणां विशद्प्रभां त्रिनयनां वाग्देवता माश्रये ।। In this may be traced the naked female frequently occurring in Gnostic monuments, that which the subsequent revelations of the Quarternion to Marcus showed "unto the Truth whom we behold naked and natural nakedness and acknowledge the beauty." The revelation says "Look up therefore at her head A A and R", etc. The said figure is made up by taking successive pairs of letters from each extremity of the alphabet. But the Tantric formation is otherwise.

आधारे जिंगनामो हृदयसरसिजे तालुम्लं जलाटे etc.,

Mystics and tantriks talk high and talk of miracles as their play; but they never publish their experiences nor discuss their modus operandi. They say, having attained much knowledge, the ordinary of men, the following of them absolutely subservient people and the continual glitter about them of the fine things of this world, are after all but of mean and melancholy account; because, life is so brief and this accidental pre-eminence is very transitory. Splendour little delights the abstract things. To say so is easy and those who really act as such as are generally the fools of the world, grandeur fades before their high intellectual growth. They consider that possession blunts desires. But what are our vaunted Mahantas and the so-called Preceptors who

command so much respect. Do they not secretly desire and spend their days idly and do they not enjoy riches without any previous labor and special danger. With them विद्या is विवादाय, धनं मदाय, &c. What the early Alchemists styled as the oiliness of gold with which they illuminated perpetual lamps in under ground cells, the modern chemists have applied to the same end, this discovery of a metal with which the hands of a watch and the inscriptions on the dial are visible in darkness. To make knowledge a mean tool of self-aggrandisement and a means of oppression, a gas to kill hundreds in a moment and to burst into splinters the hardest forts, had better be never learnt nor practised. And, so far as these processes of मारण, उच्चाटन, वशीकरण, etc. are concerned, they had better not be true nor followed and practised. Hypnotism is an occidental name of वशीकरण and if the modes and its theory and science be not subjects proper for rational discussion, they had better not exist. It is idle to say that the art or knowledge of the mystics has been lost to the world; in reality, there was nothing to lose. As a historical investigation—one may easily trace the occult so-called sciences of the west to the east and the later doctrines and faiths of our modern apostles are nothing more nor less than a reflection of the same light difflected from the western speculum.

Ananta, endless. Eternity has therefore been naively represented by a snake. In the विन्दिकेश्वरपुराण Ananta is said to have four arms and adorned like that of Viṣṇu शंवचकादापदा, the only difference being in the colour of Ananta who is said to be white and not dark. In the मार्कण्डेय पुराण, विष्णु is described as lying inert on the शेष when the world was destroyed. But the reality is expressed in the expression आयोकार्योग इते, i.e., when the universe reverted to one entire whole without individuality in shape, form, etc.

In the नागपञ्चमी, Ananta is worshipped with other seven serpents. The fifth of the bright fortnight of Bhadra is assigned to Ananta. The Nágas as demi-gods are said to be symbolised in the Cactus, a small plant of which is preserved in a pot in every house of Bengal villages. इपेमस्यसिते पचे पन्चस्यां मवनांगणे । प्रमेन्सनसादेवीस्तुही विष्टपसंस्थितां ॥ The Euphorbias are generally known by the term सिजा ; others read the above हपेमासिसिते पचे. It is called मनसासिजे or more commonly मनसा; मनसा has been styled in the Vedas as सपेराज्ञी. In the Aśvalayana Grhya Sutra we find that नागविदः is ordained for the manes of those killed by snake bite सपेहतानां

दाहमर्यं मृण्मयं वा पञ्चफणं सर्पं कृत्वाभाद्रपदस्यान्यस्य वा मासस्य शुक्कपञ्चमीमारभ्य यावत् संवत्सरं प्रतिमासं तस्यामुपुषोषितो रात्रो पञ्चामृतैः स्नापयित्वा श्रनन्तं वासुकि शेषं पद्मं कम्बल कर्कोटकं श्रश्वतरं धृतराष्ट्रं शंखपालं कालीयं तत्त्वकं कपिलं इति ॥ पायसिर्पं जीरपूपैः पूजयेत्

Manasa (मनसा) is the generic name in Bengal of most of the Cactuses but it is specially applied to Euphorbia neriifolia, Lin, the E. ligularia of Roxburgh which plant is regarded as the sacred to the worship of the Snake Goddess मनसा सर्पेशक्ती. The तेकाशस्त्रिक is Euphorbia antiquorun, Lin, it is placed on tops of houses as a prophylactic of thunderbolts. Houses so protected are never struck by lightning. क्षिमनसा-नागकणी has jointed stems, flat and leaf-shaped, often appearing like the hoods of snakes. जंकासिका is almost a leafless branching shrub with thin jointed branching steps. None of the last, however, are regarded sacred though they are medicinally used.

Agni. अम्रेनयतीति अप्ति. Agni is said to be the mouth of the gods. कुन्यादमित्रं प्रहिणोमि दूरं . . . . and इहैवाग्निइतरो जातवेदा . . . . . . . When fire is struck by friction मन्थन the first faggot lighted is thrown away to the south, the region of death, as it is कञ्चाद it lives on corpses. Agni is said to have seven tongues and they are named काली कराली मनेजना सुले।हिता सुभूमवर्णा स्फुलिंगिनी विश्वरूपी and लेलायमाना. The Tantras have derived the goddesses काली and कराली perhaps from the names of the tongues of fire. Agni in the Puranas is said to have 3 spouses, viz. स्वाहा, स्वया and वषटकार . Every oblation to the fire is made with these adjuncts. he is said to have 3 legs or thighs on which the three spouses are represented as seated. He rides a goat. A bosso-relievo of Agni is to be seen in a pillaster of the gate at 26, Varanoshi Ghose's Street, Calcutta. Is it because the sacred Soma used to be brought from the मुजबन range on backs of goats, there being no roads for larger beasts of burden? This is still seen in the hills on the Himálayas beyond Tibet, also whence all merchandise is carried on backs of goats. the goat has Fire (Agni) for its regent विद्विदेवत or is it, because, goat meat is considered more heating (caloric giving) food than mutton for the sheep has we for its regent? Cooks declare that in the kitchen, mutton gives out more water than goat meat. The cow, the bull, as well as cow's milk, are all adapted for use of gods and they are all said to be स्त्रदेवत. Peasants and country folks say that the cow is impatient of rain and cold, and prefers sunshine as distinguished from the buffaloes which prefer a moist damp place and, therefore, they are and Although oblations with the Ghi (clarified butter) even of buffaloe may be used when the same from kine is not available, yet buffaloe milk is a forbidden article of offering to the manes of the Pitrs who are said to avoid such places where कृत्माण्ड (the gourd pumkin), महीपीचीर the milk of buffaloes and the ochre clad, clean shaven सैन्यासी are visible. A general rule for one who observes a आद, a ceremony to the manes of the ancestors (पिन्) should not leave his seat before tasting any remnants of the articles collected for the आदशेषमोजन. Which is an unavoidable part of observance. The modern निबन्धकार in assigning auspicious days for such नान्दीमुखआद as are observed on the Harvest Homedays नवाबआद, यवाबआद and नवेदकआद which have special Hymns (मन्त्रड) for taking the शेषाबमोजन—specify such days as are आदकतुः शेषमोजने निषद and direct them to be avoided.

मुद्रान्नुश्रेयुः सर्मनैष्टदेवाः । त्वर्या वृत्तेन सर्मशीमहित्वा । सनेमियोभूः पितो अविशस्वः । सन्ते।कार्य न नुत्रे स्योनः ॥

Then for यवाप्रयगस्य शेषभत्तगो विनियोज्यः—

्र ऍतभुत्यं मधुना संयुत्ं यवं । सरस्वत्या ग्रधिम्नावंचकुर्युः । इन्द्रंग्रासी त्सीरपतिः गृतत्रंतुः । कीनाशां ग्रासन्मुरुतः सुदानवः।

Nibandha Karas, (निवन्धकार) the ritualists by their exegesis have found that the following hymn is suited for नवादचश्राद

त्रापो वैदुर्भाः रूपमे वैषामितन्महिमानं व्याचिष्टे। and नव्दाव्यां सुवा श्रोषंघीषु पश्चवां रमन्ते।

The commentator adds दावागिद्राधप्रदेशे दृष्यासमुत्यक्षः कोमलः स्वादुत्तस्त्यासमृहो नवदाव्यः phænix? A long dissertation has been added by Sáyana in his commentary on the passage मुवंनमिन्विष्यथस्वारग्न्यष्टिद् नमः, etc., quoting a passage from the Bráhmaṇa ग्रामिना व हात्रदिवाश्रम्रान्यमवन् । ग्रामेयं सिम्ध्यमीनायानं ब्रहीत्योह भ्रातृंज्याभिमूत्ये॥ Addressing, the होता priest अध्यस्य has to say this invocatory; the gods in earlier days having appointed affe the oblator (होता), by him conquered the Asuras. Following the example of the gods, the Fire has to be kindled and fed with faggots. मन्त्रतन्त्रहपायां अनुष्येयानां श्रंगानां श्रग्न्यादि देवः प्रयोजकः।

If sacrifices and their results are not immediately observed the same might be supposed about the Devas and concluded by saying श्रुत्याश्रुतार्थापत्या वा प्रतीयमानत्वात् शान्दमिति तस्य फलप्रदत्वमुचितं नांह वस्तुसामध्यांत् देवस्य फलप्रदत्वं because of the विग्रहादिपञ्चकप्रतिपादकयोर्भन्त्रार्थवादयोः स्वार्थे तात्पर्याभावात्. Although we do not visualise the regents or presiding dieties in

immoveable things yet do not the vedas say अन्तरिचदेवत्या खलु वै पशवः? Are there not such श्रुति as मृद्बवीत. आपोब्रुवन्? Do not the श्रुतिs endow the मृत and the आप with powers of speech? They mean their अभिमानी देवता.

One deity is worshipped by several at the same time and unless we endow as many bodies as there are adorers, we can not account for their accepting the oblations at the same time, and says Sáyana इह च यागस्योद्देशत्यागात्मकत्वाजमस्कारन्यायेन बहवा यजमाना युगपदेकांदेवतामुहिस्य हर्गीचि त्यजेयुः or because the gods have that unknowable power as to assume as many forms and bodies as necessary for the adorers. This idea is admitted by the Sástras and Traditions.

Agni is said to have five followers who were put in the service of Kumara when he was appointed the General of the godly army. They were ज्वालाजिह्नांतथाज्योतिरात्मजाय हुताशनः । ददावनुचरी शूरी परसैन्यप्रतापिनौ परिचञ्च वटन्चैव भीमञ्च सुमहाबले । दहतिं दहनं चैव प्रचण्डो वीर्थ्यसम्मतौ । श्रंशोप्यनुचरान् पञ्च ददौ स्कन्दाय धीमते । In one of the Puranas, Agni is said to be born of Dharma and Vasu. From Svahá his spouse he is said to have begot Pavamána, Suchi, Pâvaka and in the sixth cycle (मन्वन्तर) Agni is said to have begot in Vasodhará 45 sons.

The anecdote given in the Taittiriya Bráhman about the origin of আরা would not be irrelevant and this legend suggests the identity of আরা, লালা and প্রনিল. Every Bengali knows that (প্রায়) আন্তন and (বেন্দা) ব্রহ্মা are considered as one and in cases of great fires in cities লালা is adored. In market places where fire is much dreaded the tradesmen annually by general subscription observe লালালা which is known as "বারোয়ারী." This is a great feast and they spend lots of money observing the festival with much eclat. Many clay figures of gods and goddesses and of asuras, ghosts, etc., are made from life size to those of monstrous proportions and they are generally known as সং. We find it in the doggerel গুলি হাড় কালী মা কালীর মতন রং । চীনলে ছিটে, বেচায় ভিটে, করে যেন চুঁচড়োর সং ।

Chinsura, near Hugli was in the early fifties of the last century noted for its caricatures in clay figures. Now what is सं? It is a Bengali colloquial term well understood by us. But it has to be taken as a caricature. How the term means a caricature संक्र्य no doubt a fraud, a deception and संय is a skeleton संगत is apposite, संग्रह a collection, a pleasing sight or exposition and संय is said by Amara to be वृन्दमेदाः समैवेगीः संबदायो न जन्मिः। A collection of diverse animals which

term has been applied to Buddhist monasteries perhaps a term of abuse by the Hindus. it is the Burmese for a Pandit and a Buddhist priest; now used by the east Bengal boatmen in the phrase of abuse পুন্ধীর পুত son of pungi a Buddhist pandit. The festivities of বারোয়ারী or the business of 12 chaps, chums or fellows always consist of Brahma Puja, a collosal figure—clay figure of the four-faced san red-coloured the presiding spirit of fire अग्नि. Brahmá is said to have, after creating अप्रि been pursued by her who asked to be fed. Brahmá appears to have been a corpulent creature and was not of swift foot or long breath. He felt tired in running and his forehead perspired and then finding श्रक्ति before him, eager for food, He (Brahmá) enquired "who thou art." He had scratched his sweat which he held in his hand. The pursuing god said that I am thyself स्व + श्रहं. Confounded Brahmá cast at him the handful of his perspiration repeating what he had heard स्वाहा. The god was at once pacified for he got his rations. Hence all oblations for gods made to the fire have to be ended by the word स्वाहा-तसात् पदृद्धयं मिलित्वा स्वाहाकारं मन्त्रस्य स्वरूपं सम्पन्नम् ॥ Under the synonyms of बाक the term स्वाहा has been included. Skandasvâmi says यस नाम्ना यद्गिनवेचनं दृष्टं तत्सर्वे तद्रपेणैव लिख्यते ॥ Svâhâ from सु + श्राह and he quotes a Brahman न ह वै माहतयो देवान् गच्छन्ति य प्रवषट्कृता वा प्रस्वाहाकृता वा भवति or because प्रजापति said his own word. But चीरस्वामी says सुद्ध श्राह्मयति The Aitareya Brahman recites an anecdote which begins thus अग्निर्वाकमूत्वा मुखं प्रविशत्. The said Brahmana has स्वाहाकृतीर्यंजित । प्रतिष्ठा वै स्वाहाकृतयः प्रतिष्ठायामेव यद्यज्ञमन्ततः प्रतिष्ठापयन्ति and further on का देवताः स्वाहाकृतय इति । विश्वेदेवा इति वयात्। तस्मात् स्वाहाकृतं हविस्वन्तु देवा इति। Skandasvami says सु-सुन्दु श्राह इति नाः

स्वधा is used in Tantras in making offerings generally of a fluid nature in place of नमः and स्वाहा. Thus we have एव मधुपके to such a god स्वधा स्वधा, has been counted under synonyms of उदक नामानि, a rather long list of names including such terms as नमः from नह बन्धने, इतं from इन्तरपदीहयोः, जन्म from जनी माहुमांने, आयुधानि from युध-सम्प्रहारे, हिन from हु दानादानयोः etc.; स्वधा has been thus derived, स्वं आत्मानं सर्वान्तर्यामियं मगवन्तं नाराययां धारयति स्वं धनं ददातीति वा. But it does not name Agni as her spouse. स्वधा however has been used in the vedas as अन्न in the Rig Veda अपाङ् प्राङ्गितिस्व्धया गृभीतो स्वध्या अन्नापलक्षिततन्त्रोगे नगृभीतः यदा स्वधाशब्देन अन्नमयंशरीरं बहस्यते। तेनगृहीतः सन्। But in later Puráṇas we have स्वधापितस्यः॥ Any how this term स्वधा terminates offerings

intended for the manes as well as in making fluid offerings other than unto the fire.

The commentator in concluding the anecdote says; this is why the foreheads of men bear no hair and that as Brahmá scooped his forehead from the left towards the right it is, therefore, lucky to have a broader hairless left forehead and people, therefore, generally comb their hair from the left to the right, वाका मिंगा निर्ण वाम दिवा । ति कि प्रार्थ कि कि प्रार्थ

Of the second vedic spouse of with the Puranas give a different story. She is one of the many imaginary girls of Brahma (san) given to the Pitrs.

ब्रह्मा च मानसीं कन्यां सस्टजे तां मनोहराम् । स्वधामिधानांसुन्दरीं लक्ष्मीं लच्चासंयुताम् पितृभ्यस्तां ददौ ब्रह्मा तुष्टेभ्यस्तुष्टिरूपिणीम् । ब्राह्मणानासुपदेशं चकार लेकिनायकः । स्वधान्तं मन्त्रमुच्चार्थ्यं पितृभ्यो देहि चेति च ॥

For the Sastras have often declared that मन्त्राधीनास्त देवता. This, however, is much less idolatrous than what was authoritatively declared at the Constantinople General Council after the 6th century, that henceforth Christ should be represented as a man and symbolically the Lamb. At the Nice Council later on, images of the Father and the Holy Trinity and Saints were directed to be represented by images of man, for the Bible said man was created after the image of God. The less civilised inhabitants of India aspired not to similarity of makes, much less to identity. The uneducated moulder-makers of idols have always kept the two models distinct. The देवन्छांद and the मनुष्यञ्ज्ञांद । The देवच्छांद Lion under the Devi of earlier days was more a beaked Griffin than a lion of the forest. Antiquarians and the erudite Sástris and Mahámahopádhyayas of the Gazette factory must be able to cite passages which prove that man was made after the image of God. The learned priests with whom the Key of the Gates of Heaven was lodged (!!) argued sophistically against idol worship and laid down a distinction which they fancied saved them from the blemish of idolatory. The Latreie Adoration and the Douleia Reverence-a distinction which is so nice that in ordinary practice they merge into one another, though for the sake of arguments they are mathematically kept distinct. Nevertheless, the habit of using images and observing rites in worship attaching eclat and adding solemnity to the proceedings as aids to devotion, greed rapidly, the latreic soon absorbed the douleia. Flowers, wreaths, garlands, incenses and candles were offered in Europe and the west, even to the sepulchres of one's lamented departed and they soon took the form of the latreia. This is not all; the ascetic, the nága who roams unclad, the ash besmeared, must indulge in the soporific drugs-opium, Bhang, hemp and also in arrack and rum which furthered their concentration in devotional meditations !!! One whom we desire to cry down as an idolator we represent the Douleia offerings as of latreia worship. A fanciful distinction. Man with his human feelings and sentiments must slip gradually to the latreia. One, who consecrates an idol of Krsna, is branded as a superstitious idolator. But what do the monotheistic Buddhists, Sikhs, Muhammadans, Christians, etc., etc., do? What are 'God-parents'? What is the meaning of the dust with the Eucharistic elements, what is the cross symbol, what is baptismal annointment, what is the thanksgiving ceremony, what is the Prayer service, what is the embracing of the Lat in the Hadz to Mecca, what is the pilgrimage to the tomb of Omar in Palestine, what is the relic of the sword of Muhammad, what is Buddha-pada, what is the Bodhi-druma, what is the Arati of the Adigrantha? Are they other than forms of image worship? With all our advanced ideas of civilisation, we cannot discard that internal craving, that peculiar regard for the irregular, the unnatural, the so-called supernatural simply because we like what is screened from us. Is it that 'distance lends enchantment to the view?'

Mantra (मन्त्र) The illiterate and the irreverent by the above term understands (मान তোর 'thy mind'. मनमोजी when we enquire of any sudden aberration of any one of ourselves for its reason, are we not confronted with the stereo-typed reply मन लोगा which is tantamount to saying "so I desired". Authors derived the term मन्त्र from मन्नी to advise, perhaps secretly, otherwise, when published it becomes सामन, शास्त्र a commandment, proclaimed.

Mantra has been exclusively applied to the Hymns of the Vedas which have been distinguished from the Brahmans, the two together form the अपोर्चयोद or अति of the Hindus. Sayana has said the

definition of the Veda as consisting of Mantra and Bráhmaṇa is unobjectionable. Apastamba in his Yajña-paribháṣá says Veda is the name applied to Mantra and Bráhmaṇa. The Puranas specially those which are more mystic than others deal with two sets of Mantras, Vedic and Tantric, which latter are mostly kyriologic. This was long after the Buddha period for the 16th chapter of the Agni Puráṇa deals of Buddha, son of Sudhodava. But in reciting the 12 incarnations of Viṣṇu, Buddha is said to be one of them. अवतारा असंख्याता अतीवा नागताद्यः, etc., and in the iron age all persons in this age would be संकर either by birth hybrids, bastards or by practice and customs, not sticking to any one of the doctrines दस्यवः शीबहीनाश्र वेदो वाजसनेयकः। दशपञ्च च शाखा वै प्रमार्थन भविष्यति।

In the 25th chapter entitled मन्त्रप्रदर्शनं नाम it begins with नमो भगवते चादौ स्र स्ना स्रं स्वानिकाः। स्रोंकाराद्या नमोन्तास्त्र नमो नारायणास्त्रतः ॥ This, no doubt, is a tantric form, and further on, it says मेवाग्निमधुपिंगाभावह्यभाः नवनायकाः स्रंगानि स्वरवीजानां स्वनामान्तैर्थथाकमं। हृद्यादीनिकल्पेत विभक्तेस्तन्त्रवेदिभिः ॥ But विभक्ति means inflexion of nouns, declensions and the Sûtra gives "स्नामेऽप्तिनामेऽप्तिमम्ना' हति चत्रज्ञोविभक्तीदेदाति चतुषु प्रयाजेषु । because of the prosperity of the यज्ञमान that of the Sacrificial Fire is surmised, plentiful offerable oblations. This is no doubt a symbolical adoration. And vice versa, the converse is fancied to be true or is forced to be realised. We extol Agni by repeating all the declensions of the term—which is verbal prosperity of the term and in return we are secured all possible plenty. परस्परं भावयन्तो भूयः श्रेयमवामुयात्। The Sanhita of the Black Yayur Veda has इश्वरोऽनुपरां भवित्वीविभक्तयो भवन्ति वाचो विश्वरेष्ट यर्जमान्स्यापराभवाय ॥

For do we not say वचनस्य का दिहता? Why should we be poor in words? Why not pray and extol and praise? Basing on this doctrine the Risis have been seen frequently to dilate this. From पंक्ति a form of five पञ्च we go to पांक्तो यज्ञः. And turning on the lateral side we find in the Commentary of Sáyana अंश भोजन इति अस्य रूपं। अग्ने तं अस अश्वं न इत्याद्यो चतकोचरपङ्क्तयः। which in the counting we have two in the अधानहविषो है then in the स्विष्टकृते है two. In another Sákha the figure is made up thus पुरुषस्य इस्तह्रयपादह्रयशिरोभिः पाङ्क्त्वं and the number of letters in the 4 Rikas शताचरा भवन्त्रिशतायुः शतिन्द्रय आयुर्थवेन्द्रिशे प्रतिविष्टति। And अग्नेतमचेत्येषा प्रथम has 24 letters. The next Mantra अधाद्याने कताः, etc., has 26 letters and so forth goes up to शत. This has been considered the real meaning and the reasons of the sacrifices have been set forth nothing, superstition, or miracular, nor anything but verbal enlargement of them. To processes like

the above, one may seek for suggestions of utility of prayers स्तव, स्तुति as well as the telling of beads, repeating of kyriologics and so forth; a process of ratiocination not altogether obsolete in the present generation. In the नैचण्डक काण्ड we meet with a long discourse by the Commentators on the passage from श्रोदुम्बरायण = युगपदुत्पन्नानां वा शब्दानां इतरेतरोपदेशः शास्त्रकृतो योगश्र कर्मधम्पत्तिर्मन्त्रो वेदे। He says that what is शास्त्रकृती योगः is nothing but the योग of one word with another word following the usage of the Sastras which has survived even in the chaotic state and being fixed in the mind of हिरण्यगर्भ or rather तद्बुद्धिमाश्रयं प्राप्यते। The मन्त्रs of the Vedas have not been indiscriminately said पुरुषविद्यानित्यत्वात्कर्मफजसम्पन्धर्थे मन्त्रो वेदे समाम्नात. They are given for the use of the gods and men पुतस्सद्भावविद्रोऽवधतवेदान्तरहस्यसम्पदः परावरविदे। मेधाविन श्रात्मवेदविदे। न कृत्स्नकारितया युक्तिधिकारवन्धना एतत्परिज्ञानादेवोपचीग्यकम्मोवभोगसन्तानाः सन्त श्रात्मकामाः प्रतिपद्यन्ते । A great many cavils have been raised by Nirukta as to the unmeaningness of the Mantras मन्त्रेष्वधेप्रत्ययो न विद्यतेऽर्थमप्रतीयतो, etc., many of the cavils are assigned to कोत्सः but the Nirukta advises you to study more deeply the Vedas य एव मुरोविद्यो भवति बहुअतः स एव प्रशस्यते । बहुदृष्टस्वात् अनेकविषये मन्त्रार्थेन क्वचित् प्रतिबच्यते. And concludes that the मन्त्रार्थाः नहि श्रविस्पृष्टा. It is not Homer who nods but you who dream. In explaining the Rk ম্ববিষ্ট वन्तीना etc., the Nirukta Commentator concludes by saying श्रहिवतुखलुमन्त्रवर्ण। ब्राह्मस्वादाश्व that बृत्तवत् च श्रहिवत् च इति मन्त्रवर्शा भवन्ति । वृत्रो मेंच इति नैरुक्ताः त्वा टोऽसुर-इत्येतिहासिकाः, etc.

विभक्ति of Agni as given above means simply his praise, his worship, for we have द्युमकीन meaning दां भजनत इति and when a विभक्ति is mentioned we mean to praise it by describing its parts

विशक्ति महणं प्रनाडिकोषदर्शनार्थम् एतेषां स्तुतिः।

Of the संस्विका Gods of Agni, we have रुद्र:, सोमः, वरुषाः, पर्जन्यः, महतवः and according to the doctrine of इतरेतरज्ञन्याने हि देवा, we have in the following of इन्द्र, such as, श्राप्तः, संवर्षः, प्षाः, वृहस्पतिः, ब्रह्मणस्पतिः and of श्रादित्य, सूर्यः — चन्द्रमा, बायु, संवर्षर. In the दैवतकाण्ड we have मन्त्रामननात् and the commentator adds तेम्योहि श्रध्यात्मधिदैवाधियज्ञादि मन्त्रारो मन्त्रत्वं। In the Aitareya Bráhmaṇa, we have मनावैदीदाय मनसो हि कञ्चनपूर्वमस्ति मन एव तत्सम्भावयित मनःसंस्कृष्टते ॥

सन्त्र and सन्द्र both forms are archaic. We find सन्द्रयति रचेतिकमास्तुत्युवाचक— इति स्कन्द स्वामी from मन्द्रयते नैरुक्तधात्—The simple conclusion to which our predecessor Reis have arrived about the numerous members of our pantheon is that they are the hymns; in other words, they are methods of expression, each virtue, attribute, quality, power, energy, indeed, each idea, expressed in words, is a deity. शब्दबहा 'word' of every form of religion and which illustrates this innate idea. The individual objects of adoration and worship in every form of religion are the sequel of the ideas expressed in words. The commentator under the शुस्थाना देवगणाः says अतः परं एतदेवोचमं ज्योतिर्गणशब्दाभिधेयत्वेन निर्वाच्यम् । and adds एतदेविह गुण्विकारोपजनापेचया भेदाभेदाभ्यां मन्त्रहशः पश्यन्तः सुवते ।

Although under देवाणाः we find the ससऋषयः, but as they are not so visible and perceptible as the Sun आदित्य, which latter term is to be understood from the ऋक Hymn आदत्त्रसान् because he absorbs or attracts humidity. The class देवाण associated with आदित्य are mentioned in the Rk Hymn शृणोतुमित्रो श्रंपमा मगी नस्तुविजातो वर्रणो दक्षो श्रंपः। These deities, however, are described as offsprings of अदिति—"मित्रश्र वरुणश्र धाताचार्यमाच, अंग्रश्न भगश्र इन्द्रश्च विवस्तांश्चेत्येते" Sáyana in his commentary on the Taittiriya describes eight as मित्रप्रमितेश्चायकः। i.e., satisfier, pacifier स्त्रिग्धः and derives the term अर्थमः = अरीन् नियच्छति, भगः = भजनीयो देवः, तुवीजात = वसुषु देशेषु अनुमहार्थ rises; वरुण = preventor of sins; दच = capable. The term वरुण may be an attribute of तुवीजात and दच्च is that of श्रंशः or of श्रंश which stands for the Soma and therefore is always आहत for have we not in the बज्याहृति the following यथादेवा श्रंशमाप्यायन्ति. In another passage we find in the Bhásya सविता भगः सूर्यः प्रा' इत्येवमादीनि श्रादितस्य प्रधानस्तुतिभाक्षि नामानि

The Rk Hymn quoted by Yaska is

हिरंण्य स्तूपः सवित्रयंथां त्वाङ्गिरुसो जुद्धे वोजे ग्रस्मिन् । एवाःवार्ज्यन्नवंसे वन्दं मानः सोर्मस्येवांशुं प्रतिजागराहम् ॥

Agni in the Puránas has several special names for special sacrifices, these are all oblatory Altar Fires for special ceremonies.

Names of	Sacrificial	Fire.		Names	of Sacrifices.
9	पावक	•••	•••		in गृहप्रवेश ceremony.
2	मारुत	•••	•••	•••	गर्भाधान
₹	चन्द्र			•••	पुंसवन
8	शोभन	***		•••	शुंगाकर्म
*	<b>मंग</b> ज	•••		•••	सीमन्तोष्नयन
4	प्रगल्भ	***		•••	जातकर्म
19	पार्थिव		•••	•40	नामकरण
- 4	शुचि	•••	•••	1	श्रवप्राशन ,
	सत्य	***			चूडाकर्म 💮
1.0	संसुद्भव	***	•••	•••	उपनयन

११ सूर्य	•••			गोदान
९२ श्र <b>क्षि</b>			***	समावर्त्तन
				विसर्जन
१३ वैश्वानर	•••			विवाह
९४ योजक	•••	•••		चतुर्धीहोम
१५ शिखि		•••	•••	
१६ घृति				घृतिहोमः
१५ विधु			•••	प्रायश्चित्त
				पाकयज्ञ
१८ साहस	•••			लचहोम
१६ वह्नि	•••			केाटीहोम
२० हुताशन	•••			पूर्णाहुति
२१ सङ्			•••	रूपाडुः । शान्तिकर्म
२२ वरद			•••	
२३ वलद				पेष्टिककर्म
				श्रभिचारिककर्म
२४ क्रोध			1983	वशीकरण
२१ शमन	•••	•••	•••	
२६ अतिदृषक	•••	•••		वरदान
२७ जठर				कोष्ठक
				श्रमृतभ <b>च</b> णे
२८ कब्याद				പ്പ

But Agni in all modern sacrifices is described as

पिंगअूरमश्रुकेशाचः पीनांगजठरोरुणः । छागस्थसाचसूत्रोग्निः सप्ताचिःशक्तिधारकः ॥ eyebrows, beard, moustaches and hair are all tawny, he has a bulky body, his belly dark red, he rides a goat, he is seven-rayed and he carries a rosary and bears a spear.

Although in the above ध्यान (meditation of the description of his figure,) Agni is said to have seven rays but the tantras assign him as formed of ten parts कलाs, and they are 1 ध्या, 2 श्रचि, 3 उपा, 4 ज्वालिनी, 5 विस्कुलिंगिनी, 6 सुश्री, 7 सुरूपा, 8 कपिला, 9 ज्वालामालिनी, 10 ह्न्यकव्यवहाः

चूना of the purple colour, smoky colour a compound of red and black; श्रिबं, literally, means that which is worshipable and is applied to the flame of fire; उद्मा means heat from उप to burn; ज्वालिनी from ज्वोंलिन flaming, blazing, विस्फुलिंगिनी from विस्फुलिंग a spark of fire rising with a sound and it is also applied to a kind of poison; सुश्री means the good luck, the good and beautiful; gen, the well formed or figured or coloured; किंपिया, is applied to a female elephant of the south-east but it means, the tawny. ज्वालामालिनी, is a compound meaning flaming or the blazing girdled or wreathed; इन्यकन्यवहा a compound meaning the carrier of that which is fit to be offered as oblation to the gods and the

manes of ancestor. Though the term was means a part from was " to sound", it has been used to mean a digit or a sixteenth part of the moon's diameter and to a small part of anything or from कर "to count." Amara Sinha says कवातु पोडशो भागी digits of the moon and Durga Sinha says from कलसंस्थाने; an annotator adds अत्र घोडशभाग इति पृरण्यस्ययान्तनिर्देशात् प्कादिभागस्य कलेति नापि सिध्यति, दशक्तात्मने विद्वमण्डलाय द्वादशक्तात्मने सूर्यमण्डलाय and षोडशक्तवात्मने सोममण्डलाय. In the case of Agni कला must be understood otherwise than digits; in the case of the Sun the 12 kalás may be taken to mean the 12 signs of the Zodiac which the Sun travels annually. But Agni is said to have ten sair and they have been named above; what these soms are is a matter for others to surmise. They appear to be different from the अभिs which have been by authors interpreted as tongues सप्तजिह्ना mentioned above. As to his horse though ordinarily he is represented as riding a goat, the name इरिद्श्व would have suggested a tawny goat or ram. But the following Pauranic शाजीहात्र couplet leaves us very little choice.

वरुगस्त्रितानश्वान् कुवेरः कुमुदोपमान् । हुताशना किंशुकाश्वान् वायुर्वश्रुस्पथाकृगोत् the colours refer to the animals, sheep, man, ram and deer? Dowson refers to a Rk Hymn in which Agni is represented in a hideous form with two iron tusks swallowing enemies. As a son of Angiras he is described in a Sáma Hymn which suggests that fire was primarily produced by the Atharvangirasas from the friction of dried lotus leaves.

द्वान पुष्कर। द्व्यथ्वीनिरमन्थत.

पुष्कर has been described in the commentaries as गुष्ककमलपत्र dry lotus leaves which may be substituted for the pith of Hedysarem lagenaria, the sola of the bazar, which receives sparks from flints and retains it sufficiently long for kindling a fire. In modern sacrifices Agni is rarely made by Friction मन्थन of two pieces of श्रमीगर्भश्रवत्य; the most scrupulous resort either to the lens which focalises the rays of the sun or use the flint and a steel चक्रमकीपायर and iron or steel striker, generally U shaped the left side being broader and stronger; the right side rod furnishes a hold. But the dry palm leaves of Ceylon तेडेत of the Bengali Pandit, the Taliput palm-leaves long and broad much used in writing manuscripts is also called पुष्कत. R and L being interchangeable both go by either of the names, and until some more accurate information is obtained, the Atharvangirasa Rsis must have kindled or generated Fire by friction or on these dry leaves.

In the Vișnu Purána Agni is described as having 49 sons not unlike the 49 Maruts. In the Váyu Purána he is said to have four hands seated on a car of seven wheels of wind drawn by red horses.

Of the 29 names enumerated above of Agni or Fire in the several ceremonies or observances mentioned against them 15 of which are directly or indirectly connected with what is collectively named as संस्कार of a Hindu. A संस्कार (implying perfection) is an essential and purificatory rite. It generally begins with conception गर्भाधान, the next is called पुंसवन in which the vitality of the fœtus is aimed at (" Bring forth male children only?)

शुंगाकर्म, is said to be a part of पुंसवन rite, of late this ceremony is rarely separately observed, (कांचासाद, पाकासाद of Bengal it is combined with other rites). Nome is a kind of the fig-tree, some decoction of its tender buds mixed with other things used to be given to females in

conception we find in Suśruta.

श्रश्रस्थफलमूलत्वक् शुंगासिद्धं पयानरः । पीत्वासशर्कराचीद्धं कुर्त्विगङ्घ हृष्यति ॥ (कुलिंग is a shrike, the मृंग्सान, the फिंग). Perhaps this rite is now known in Bengala "पञ्चामृत". The संस्कार or purificatory rites ordinarily observed in these days in Bengal are गर्भाधानमृतौ पुंसः सवनं स्पन्दनात्पुरा । षष्ठेष्टमेवा सीमन्तः प्रसवं आतकर्मच। श्रहन्येकाद्शेनाथ चतुर्थेमासि निष्क्रमः। षष्ठेऽन्नप्राशनं मासि चृड्गकार्य्या यथा कुलम् । On the birth of the child the navelstring is not cut until a Nandi Mukha-Sráddha is observed and this is जातकर्म. The next purificatory rite is naming the child नामकरण with the next श्रवप्राशन the feeding the baby the first food which generally consists of frumenty of some cereal. The next rite is tonsure चुड़ाकरण when the hair with which the child is born is for the first time clipped or shaved, a rite which has been adopted by the Christian Church of the East. The next rite is उपनयन or investiture with the sacerdotal thread which is said to give a second birth—hence दिज twice-born. It is also called व्रतवन्थन because व्रतप्रहणपूर्वकं गुरोवेंदाभ्यसनं = स्वाध्यायः One not so ordained is a ब्रात्यः as षोडशवर्षपर्यन्तमकृतसंस्कारो व्रतदानानर्हः भ्रष्टगायत्रीको न्याघ व्रातोन्याधादिः सहव शाखादिभ्यः The last rite is generally विवाह which is completed on the 4th day of the कन्यादान by special oblations known as चतुर्थीहोम the चौथी छोड़ाना, of the U.P. A Hindu marriage, therefore, does not consist in the giving away and receiving of a girl's पाणिप्रहण. It must be completed by the चतुर्थीहोम and ससपदीगमन, which latter is symbolically following the bridegroom. It is remarkable how the

custom of the East differs in its very conception from that of the West. Not because that the wife is, as is often deridingly-styled a slave-girl, the mistress of the husband. She is his better half. अद्वीग without whom no religious observance is complete for she is styled the सहधार्मेणी a co-adjutor in the community of duty. Her place in Hindu society is far above that of a creature, a helpmate. the Śástras always desire her to be subservient to her husband. is not a mistress to a Hindu in any sense of the term and the husband is not her 'groom.' He is her moral and religious superior, preceptor पुर and at the same time her nourisher, and protector, (ससपदीगमन symbolises everything). According to the Sastras which have moulded Hindu society the wife has no other separate religious duties than in conjunction with her husband. Her व्रतवारित्वं should be अनुरूप of that of her husband. She is a free agent in the household affairs and she is in exclusive charge of the महानस the kitchen where she is of such importance that in the आद ceremony the oblatory cake पिण्ड has to be prepared by the wife and not by the husband himself. To prevent, however, an increase of undue suffragan spirit in the wife, to suppress suffragistic ideas in females, such wives are recognised as are subservient to the husband and the usual prayer about them is पत्नीं मनेारमां देहि मनेतृत्वान्सारिका. May we have beautiful wives but all subservient to our inclinations. A wife has no right to any pilgrimage without her husband and is entitled to entertain no doctrines or principles other than those of her husband for there is a community of duty, being a limb she should co-operate.

Talking of पाक्यज्ञ in which Agni is named साहस=might, violence, a Śúdra शृद्ध is not prohibited to observe that rite. दानञ्च द्यात् शृद्धोपि पाकयज्ञ यंजेदपि। पित्रादिकञ्चसर्व वे शृद्धः दुर्वीत तेन च॥

Yáska mentions three names of Agni together, viz., अभिजातवेदाः वेश्वानरः The first duty in the sacrificial rites is to kindle a fire. In sacrifices the corpus is the fire. The term अग्निः has thus been derived. अक्षेत्रकारस्य दहेईकारस्य च निष्ठायां गकारा पत्तिद्दृष्टव्येति तये। स्वायत्साद् गकारः नयतेः पूर्ववितः। इतश्च अञ्जनमिन्यकं वसुप्रकाशास्मक्त्वेन वा नयतीत्यिगः॥ By समावर्षन one is brought back to the home from college. जातवेदाः because जातानिसर्वाणि स्तानि वेद लोकपालत्वाद् or because it resides in everything existing and or because no sooner it is born it shines. वैश्वानरः because it carries every man from this to the next world or because it enters every

being सर्वाणि मृतानि प्रविष्टति which is प्राण: Agni is specially invoked in the concluding ceremony विसर्जन. (वैश्वानर) ceremony is observed in the beginning of every year. From the above, earlier authors derived the names of their foremost deities.

विद्वः the name by which Agni is invoked in sacrifices expiatory though counted by Amara as one of the synonyms of Viṣṇu अधुरान् विद्यातीति विद्वः, yet the term विद्वः as applied to fire Agni may be traced to the pauranic stanza पुरायपुरुषो यज्ञपुरुषो, etc., Viṣṇu and Agni both are thus identified in sacrifices. As stated above Bhiṣma also prayed Viṣṇu as the objective of all oblations by the couplet चतुर्भिश्च चतुर्भिश्च, etc.—not an inappropriate nomenclature in expiatory ceremonies पुण्डरीकावः purifies every thing. विद् is an expiatory oblation.

The प्रवाहिती is the humper cup in sacrifices, a ladle full of butter offered as the final oblation to the fire, it is like the offering of प्रवेपात्र or कनकाञ्चली which pleases the guests who scramble for it and मृद् though one of the many names of Mahádeva means sweet-voiced-note सुस्तन and मृद्यति हृष्यित कर चन्द्र is to please.

The names अतिद्वन and कन्याद of Agni when one prays for boons and attempts to swallow Amrta surprise us. Does it mean that to give boons is not a commendable act? (अतिदाने बिलवेद: ?) and how कन्याद the raw flesheater carnivorous becomes the name of Agni in such sacrifices as relate to the drinking of nectar? (does it remind the gods of the malice of राहु and केतु ? monuments to the memory of the martyrs?)

Nature of Agni has been thus described in the Vedas त्वमेवत्वांवेत्य चेरिष्ट सोऽसि Thou knowest thyself, whatever thou art, thou art, चितश्चास्य सिर्श्चतश्चास्यप्रे। यत्तं अग्ने न्यूनं यहुतितं रिक्तम्। ग्रादित्यास्तद-द्विरसिश्चन्वन्तु। Whatever deficiencies there be the Aditya Deva the Maharsis Angirasas let them make up and the Adhvaryu is then invited and assured that यावद्देवाः यावदसांति सूर्यां यावंदुतापि ब्रह्मं॥ as long as the Sun shines and Brahma endures the red-hot bricks will emit heat and will be fit for baking breads.

Angirágni is described in the Puránas as holding कमण्डलुस् वज्वेव शक्तिं दर्भमिष कमात्. Describing the physical fire, the Vedas say त्वंकरोषिन्यज्ञलिकां स्वं करोषि निजानुकाम्. You make people present the inner side of their palms and expose their thighs. The vernacular saying:—राजादिदे, साधु पीटे, वामन पेटे, and श्राहर करोटे ॥

Fire and its first inventor, maker and preserver have been subjects of serious thought of Rsis, vedic seers, sages of yore.

Its origin has been hinted in one of the earlier Hymns of the Rigveda.

त्वामंग्ने पुष्करा दध्यर्थर्वा निरमंथत। etc., which passage has been

thus rendered by Sáyana-

हे अपने अथवेंतत् संज्ञक ऋषि स्वां पुष्करा दिधपुष्करपर्णे निरमंथत। Here Atharva sage is supposed to have first produced Fire on dry (?) lotus leaves. The first digression from the Frictional production of Fire. But Sayana adds अरण्या सकाशात् अजनयत्। supposing that fire was originally obtained from the Friction sticks अरणी. अरण्य = forest, forest conflagration? But he explains कीदशात् पुष्करपर्णात्. The पर्ण is his suggestion and ritualistically he says पुष्करपर्णोहिमजापतिभू मिममध्यत् on the leaves of the lotus Prajápati is said to have rolled the earth भूमि as one rolls spreads dough for bread and for his authority he quotes another श्रति:—तत् पुष्करपर्णे प्रथयत् इति। And in answer to further cavils he says:—

अत्र पुष्करशब्देन पुष्करपर्णमभिधीयत इति । एतच तैत्तिरीयके विस्पष्ट माम्नातं—त्वामग्ने पुष्करा द्वीत्याह पुष्कर पर्णेह्य नमुपं श्रुतमविन्द्दिति ॥ Why the vedic sages were equally anxious to keep it alive for we have तमुंत्वायाध्यऋषिः पुत्र ईचे अर्थवंगः Fire was kindled or extended, multiplied by an Atharvan Rsi, sage's son named द्रध्यङ्—ईघे = दीतिवान् । And it was preserved or continued, by supply of faggots समिध by पाथ्योवृष्). तमुंत्वापाध्योवृष्वासमीचे etc., पाथ्यो वृष्नामककश्चिद्दिः... त्वासमीचे समैध । समदीपयत

Samid, or as is now ordinarily spelt समित् are twigs of certain trees measuring about a little less than a foot in length and offered or placed on fire, the original physical idea of faggots and fuel, being substituted by ritualistic oblations of समित्.

Amara counts समिच amongst faggots or fuel.

काष्टं दान्विन्धनं त्वेधइध्ममेधः समित् खियां Indhana is श्राग्नसन्दीपनतृग्रकाष्टादि and होमीयेन्धनेतु समिदेधयोः प्रयोगः The Samids are ordinarily known to be nine specially referring to the nine महाश्रके पलाशखिद श्रपामार्ग पिप्पली शमीद्वां कुशः and बदुस्वर। The seers or Resis not satisfied with the mere mention of the inventor and multiplier of fire attempted to pry into its nature and in wonder and surprisement said:—

त्वमेव त्वां वेत्य् योऽसि सोऽसि । त्वमेव त्वामंचेषीः । चितश्चासि सञ्जितश्चास्यग्ने । Sáyana explains हे अग्नेत्वदीयं निजस्तरूपं त्वां वेस्ति नतु अन्यः कश्चित् तवरहस्य जातुं जमते and therefore what we see and यादशसामध्यंतानसि. Thou knowest thyself. Further on, we find ग्रहं त्वदंस्मि मद्धि त्वमेत्त् । etc. I am thine and thou art mine, etc. Then addressing the cold season शिशिश्चत

त्वङ्करोषि न्यञ्जलिकां। त्वङ्करोषि निजानुकाम्। People expose their hands, etc., to enjoy the heat of fire.

## AGASTYA.

In the passage quoted above about the production of fire by friction of lotus leaves the Atharvan-Angirasa Rsis are named; but in another passage we meet with आगस्य the regent of the star Canopus (Sirius?) the Dogstar whose rising and setting with the Sun make the Dog days, the hottest days of the year. Agastya the Canopus and the Sirius मृगन्याच both are at the end of Gemini, the श्रगस्य has been more accurately identified with a Navis or Canopus a star of the first magnitude, brilliant in the southern hemisphere. Sirius is The 10th Sloka of the 8th Chapter of Súrya a Canis major. Siddhanta says "Agastya is at the end of Gemini and 88 degrees south and Mrgavyádha is situate in the 20th degree of Gemini. The anecdotes of the sucking up the ocean as connected with the prostration of the Vindhyá range are both connected with the vedic sage श्रगस्य who is said to be born of two gods मैत्रावरुग. This sage has been addressed as वसिष्ठ in a hymn assigned to his son बसिश्चन्नस्य श्रापं It begins with उतासि मैत्रावर्णो वंसिष्ठोवेश्या ब्रह्मन्मनुसोधिजातः etc., and ends with पुष्करे लाददन्त ॥ about which Yáska says सर्वेदेवाः पुष्करेत्वाधारयवा i e., पुष्करं अन्तरित्तं पेषिति and the second manifestation is अगस्य ; for have we not अगस्यो विशंत्राजभार He too was ब्राहतवान in the mundane world मन्द्रवताहै।

The term पुष्कर means अन्तरिश्व because it ventilates पुष्णाति भूतानि अवकाशदानेन उपकुर्वत it means also उदकं for तेवेनापितेनहि प्जाकियते and पद्मं प्जाकरं प्रायव्यं शोभनत्वात् etc.

The term मैत्रावरुण so often met within the Vedas which associate the two gods and the offspring of them together in Urvasi is Agastya वरुणपुत्रप्वायं तथे। स्वाद्यवसायेन उभयापत्यतया व्यपदिश्यते। भेदाध्यवसायेन वरुणादेव अपन्य । That is perhaps why born in a कलाश. In another place we have वातापिस्दने।गस्त्योवारुणिश्चानिमारुत.

In some Puráṇa Agastya Rsi is said to have been born from Agati grandiflora अगस्तिगस्ति पुष्पाच. What has that flower to do with the sage

who presides over the southern region and who is said to have been the joint offspring of Mitra and Varuna (and of Agni).? If निरुक्त, derives इन्दुः from इन्धे दीप्त्यर्थस्य उनत्ते वा क्रेंद्रनार्थस्य उभयमपीन्दी उपपद्यते चन्द्रमसि it would not be far fetched to say that the Agati grandiflora the বক-পুপা of Bengal thrives only where there is sas. Its roots thirsting, seek the waterline and failing which it dries up. The Sastras direct an oblation to Agastya अगस्यार्थदान which takes place at the end of the rains when the sata the wild Saccharum antiquorum blooms and bears tufts of chauri like racemes. The Puránas remember some legends or traditions of some violent seismic undulations which caused the Vindhyas prostrate and it refers to अगस्ययात्रा the exit of Agastya which means for ever. Both the Sesbanias or Agatis, the grandiflora and the Egyptica said are tantric sacred plants) perish without cause in the hot days.

## BRAHMA.

In connection with ऋगिन of the vedic period we have Brahmá of the Puránas, who is also described as seated on the leaf of a lotus and not on a full-blown lotus blossom as is the current custom. पद्मपत्रासनस्थश्च ब्रह्माकार्यश्चतुर्मुखः। श्रज्ञमालास्रजं विश्रत्पुस्तकञ्च कमण्डलुः। वासः कृष्णाजिनं तस्य पारवें हं सस्तथेव च । Brahmá is our Fire-God but he is also the recognised creating energy of the Trinity and, therefore, represents the valva. He is sometimes represented as seated on a swan; which is sometimes distinguished from the goose as sates, the goose being a vinte and the species generally named as इंस. But many authors by ब्रह्मइंस understand the flamingo. Brahmá is generally distinguished by his कमण्डल, of late generally made from the shell of the Madagascar palmnut known as the oceanic nut दरियाई नारिकेल. The Sastras or the later authors make some distinction between and au. the first generally treated as masculine ( a = to increase) and the latter as neuter because he is inappreciable and incomprehensible, a predicable not in its integrity but in its attributes, without the five ordinary attributes or predicables, viz., genus, species, difference, property and accident: a thing not unoften differentiated from all that is perceptive and with limit: a thing without end or beginning but ever self-existent, absolute, and eternal, the नेति नेति of the upanisads. The masculine form is a created being, said to have been, in some books, as if born of an Egg, an Embryo, a Mundane Egg. He

is no doubt supposed to be a manifestation of the creative energy of the Supreme Being, the active creator of the Universe which for purposes of enunciation of the theory of cosmogony was found rationally necessary, the ga, the explanation which the curious demand and seek, without which none can be happy. The real happiness of an individual consists in being the wisest of all. The term प्रजा literally means प्रकर्षेण्जाता, The term प्रकर्षण=to be attracted, drawn; or from कृष to make furrows. प्रजापित the lord of all creation or creature. ब्रह्म and जन्म are both enumerated as synonyms of उदक water and food श्रव from बृहि to augment as also wealth without which nothing mundane can increase. पद्वीः कवीनामृषि विंप्राणां महिषो भगाणाम् । Brahma is the chief ईश of the gods, i.e., of the देव देवनकर्मणां, i.e., श्रादिखरश्मीनां, i.e., adorable. The Rk says after naming हंसः, etc., तत् यत् किं ब्रह्मवरेण्यं हंसः श्रात्मा भवन्ति...... अन्ययञ्च संस्कुरुते. Although हंस इति हंसा सूर्यरमयः परमात्मः परंज्योतिः पृथिवी न्याप्तेति has been thus explained in the Sukta हुंसः शुचिषद्वसुरन्तरित्त, etc., the term हंस has been derived from হন যার to destroy, সহা has sometimes been called क्यहंस meaning the delightfully pleasing. In Hindu mythology, Brahma being the creative and active manifestation of the Supreme Being must be superior to everything created and taking the space which measures day and night to mortal man as the unit standard, 360 of such spaces make up a year which consisting of the Uttaráyana and Daksináyana, the day and night of the gods is a day in the godly counting and, therefore, 360 times of such godly days make up a godly year. Taking a human life as unit of longevity a day of Brahma is a multiple of 360, i.e., 21,600,000,000 years of human counting. So it will be seen that our Sástrakáras consider Brahma himself as perishable or in other words, what the poets describe of Mahádeva as the conqueror of death, मृत्युक्तय becomes a misnomer. Brahma has been traced to बृह to multiply, to increase, an idea suggestive of the सांख्य विकाश and संकोच. But the root is also spelt with वृ which, however, means to sprinkle and is traced in the words वर्षण-वृषभ and so forth. The ब्रु root appears in बृहस्पति the lord of the multitude. The form ब्रह्मा which is masculine though not found in Sruti except as the name of an efficient priest who watches the sacrificial fire. It has to be considered whether this duty of the particular priest has suggested the Fire-God Brahmá of the Purápas. Brahma in the neuter form in some passages

of the Vedas is said to have created the gods. The masculine form Brahmá, though plays an important part in the Śástras, is not, however, recognised in the daily duties of oblation and though associated with Visnu and Siva. The first oblation is to sa who is addressed as neuter and then those to Visnu and Rudra are in the masculine form as well as Prajápati who is a different identity. In the Puránas, Brahma as a god, has been put to the shade. What changes of ideas have been made in the later Sástras is observable and the cause of such deviation from archaic forms has to be sought somewhere. नारायण in earlier books is applied to Brahma, the Supreme Being, the final cause of every thing but in later books it is specially applied to Visnu. Anecdotes of vák, Sarasvatí, Sandhyá, Śatarúpá, and Brahmá their progenitor (the Prajápati and the Rohit deer), the Nilagau are explicable only as shewing the all-pervading influence of the sexes. The so-called incarnations अवतार, manifestations described in the Puranas and other earlier books are not unoften assigned to Brahmá as Prajápati. In the Mahábhárata, Brahmá is said to have sprung from the navel of Visnu and in the Deví Mahátmya episode of the Márkandeya Purána स नाभिकमलेवि ज्योः स्थितो बह्माप्रजापितः Daksa is said to have sprung from his thumb the apposible finger in the manipulating hand though चतुर्भन an appelation of Visnu may be equally applied to the Quadrumana.

प्रजापतिः (प्रजा-प्रयुवांजने that which is derived from the pre-existing offspring.) पतिः प्रत्यते (from पत = ऐश्वय्ये) the two together making up प्रजापति combining offspring and lordship has been enumerated under names of sacrifices यज्ञः because, of the reason of the rains. प्रजापतिः as a मध्यस्थानदेवता. The Deva ordinarily imply the धुस्थानदेवता for we have धुप्रागपागुद्मतीची and देवा रश्मयो उच्यन्ते under धुस्थानदेवता we have देवपत्यः. In explaining the term वसवः though it has been enumerated under रश्मि synonyms because they envelope all, Devarája Yajvana says वसवायावत् किञ्चित्य्यितीस्थानमग्निमक्तित्यसर्व वसुत्वेनाभि प्रत्येतदुच्यते—श्रानिवेद्यभिवांसव इति समाख्या तस्मात् प्रियेवी स्थानाः and Indra is a वासवः and the मस्ताः are वासवः Therefore, they are मध्यस्थानाः. And because वसव are the rays of Áditya which destroy darkness they are धुस्थाना. It will thus be seen that the same deity according to its attributes becomes धुस्थान or मध्यस्थानः.

त्रह्म has been at one place identified with the Vedas, Rk, Yajus and Sáma, and in explaining the term ऋषिः = यत्कृतसृषीगासृषित्वं यसात्

तप्यमानान् ब्रह्मऋग्यज्ञः सामार्ख्यं ब्रह्म स्वयम्भुश्वकृतकम् श्रभ्यागच्छत, i.e., श्रनधीतमेव तत्वतो दृदशुः तपोविशेषेग तत्ऋषीगां ऋषित्वम् । They see by तारक = ज्ञान.

This the part of विवेक is called पञ्चाभिविद्या in the Sastras पञ्चाग्नी-गाईपत्य भाहवनीय भ्रन्वाहार्य्य etc., are five sacrificial fires of a सान्तिक झाहाण. allegorically explained in the Upanisads and metaphorically expressed in the Sankara commentary as पञ्चन्यामाहुतावाप, etc., which Anandagiri in his gloss says प्रकृतश्रुतेथीवशेषं दर्शयति .....पञ्चमा द्युपर्जन्यपृथिवी पुरुषयोषित्प्रकारैरितियावत् । having previously explained that मरीचीनामन्तरिचे व्यासत्वात्. The so-called daily तर्पण may be traced to तसिन्न तसिन्नग्नी देवाः श्रद्धां जुह्नति, etc. Both in the commentary and gloss we find अपांश्रद्धाशब्दवाच्यानां द्युलोकाग्नोहुतानां, etc., श्रद्धापूर्वकहोमसुहिश्य पयः सोमाज्याहुतिसाधनं सम्पाद्य जुहोतीति तैत्तिरीयकाः पठन्ति. use of fluids other than melted butter as oblations is as good as होम.

But one cannot help observing that the पञ्चानी विद्या was the exclusive monopoly of the Ksatriyas, all the Ceremonials and Sacrifices

of the Vedas being reserved to the Bráhmans.

The Upanisad runs thus-

तदंहोवाच यथामात्वं गौतमाऽवदो यथेयन्न प्राकृत्वत्रः पुरा विद्या ब्राह्मणान् गच्छति तस्मादुसर्वेषु जोकेषु चात्रस्येव प्रशासनमभूत्, etc. A veritable bargain, worldly supremacy for intellectuality!

भ्रपां सीमत्वमेवान्नत्वं प्रतीयते नतु कमिदेहारम्भकत्वमित्याशंक्याह।ता श्राप इति । कमसमवायिनी नामपां कर्मा पूर्वद्वारा यजमानदेहे प्रतिष्ठाना, etc. The body is made up of fluid.

बाप श्रद्भिरारब्धस्य शरीरस्य भोगायतनत्वं.

The Rk ब्रह्मा देवानां पद्वीः, etc., as mentioned before.

Here देवानां means देवनकर्माणां i.e., of the illuminating आदित्यरमीनां पदं वेत्ति. But this Brahmá in the तैत्तिरीयक श्रारण्यक सामभाष्य Sáyana says श्रन्तर्वहिर्वेत्ति-नांप्रायसमुद्रादीनां भ्रचेतनानां सृष्टिमुक्त्वा चेतनेषु १रमेश्वरस्थोत्कृष्ट रूपेणावस्थानमुच्यते । भ्रग्नीनद्रादी-नां मध्ये ब्रह्मा चतुर्थो भूत्वा परमेश्वरो नियामकत्वेनावतिष्ठते । Perhaps this is the earliest mention of the four-faced Brahmá as the Dhátá, the Regulator of the universe. Here the officiating priest of the Atharvana Sanhitá is not meant, who though is the regulator of the ceremonies, the विधिदर्शी the सदस्य of the modern liturgy, as disinguished from Brahma the Supreme Being. This manifestation in some Puránas is described as born of the Primitive Energy the ब्राह्म शक्तिः—We find श्रजःसृष्टिकर्ता सुकुन्दो etc., न वा किं त्रयस्ते युगादौ प्रस्ता × × × तेनैव विश्वस्य माता.

Note the term अजः, means the unborn, and still he is described as being blossomed by or engendered by, as a fruit or offspring of माया

illusion, the unreality of the universe personified as Śakti. The unborn offspring of unreality. Such is the technical meaning of the terms, metaphorically applied to the creating manifestation of the deity. As the creator, though unborn, is said to have blossomed forth from Illusion!

These three, Brahmá, Viṣṇu and Śiva the creator, the maintainer and the destroyer of the universe, are said to have been brought forth, delivered at the beginning of time gunt. gu has been derived by grammarians from the root gu to join and it suggests a pair, a couple, a brace) gunt, however, means the destruction of the universe, as if the end of pairing, joining—a thorough disintegration, a return to the original constituents, a crumbling down into its parts which were as if held together by some joining force or glue.

Having enunciated that तिस्न एव देवता इतिनैहका.....माहाभाग्यादेकैकस्या अपि बहूनि नामधेयापि भवन्ति such as होताच्युर्वह्मोडातेत्यपि, etc. This ब्रह्मा is an officiating priest versant in the Atharvan is distinct from ब्रह्मन् in the Rk जुतासि मैत्रा-वर्णो, etc., ब्रह्मन्मन्सो चिजातः। and ट्रप्स्कन्नं ब्रह्मणा देव्येन, etc., which means the Supreme Being, suggestive of the legend of Urvasí the अप्यार, for बद्दम् अपियुष्करम् तेन हि पूजा कियते, etc. The ब्रह्मा in the Rk ब्रह्मात्वे वद्ति जातविद्यां यज्ञस्य, etc. and the commentator explains ब्रह्मा नामक एक ऋत्विक, etc.

Puránas differ in their account of Brahmá, the masculine creator or Prajápati (lord of offsprings—creatures). He has been diversely described in the Puránas. Some of which make him as weak and helpless as the Bengali, unable to cope with a couple of demons Madhukaitabha and as the wont of the weak to run to the court for help and protection, poor soul! or rather say poor creature for though he is unborn he is also somewhere called as born of the lotus. Brahmá though safely-located in the navel (lotus) of Viṣṇu, the universe pervading soul, who was at the time enveloped in deep sleep, supplicates Energy (शक्त) to liberate Viṣṇu from the swoon or unconsciousness. But नाम from नमः to bind also means the lord paramount and कमन from कम= water or desire and अन्न what adorns.

Brahmá is described as four-headed and four-armed, the fifth head being lopped off by Siva. He is red-coloured and pot-bellied, not swift even in flight when pursued by phantoms. The Legend of the genesis of Sváhá साहा describes क्या as being unable to cope with his own creature, Agni (Fire) he perspired and in an unconscious

state of mind without much discrimination cast the sweat of his brow on the pursuing Fire, repeating what his own sweat had uttered as स्व + ग्रहं I am thyself.

The origin of Sváhá is described in the Taittiriya Bráhmana in a legend which clearly describes Brahmá—Prajápati in his primitive

nature.

प्रजापतिर्प्रिमस्जत । तंप्रजाग्रन्वस्च्यन्त । etc., The commentator 8198 श्राग्निहोत्रं निरूप्यते । तत्रादौ तावत् स्वाहाकारमन्त्रस्योत्पत्ति यदा प्रजापतिनास्टष्टमग्निमनूप्रजा श्रन्या श्रस्टज्यन्तातदानीं सोऽग्निर्भागरहित एव तं प्रजापतिं कञ्चिकालमुपास्य खिन्नः सन् प्रजाभिः सहतस्मात् प्रजापतेरपाक्रमत् । तमग्निमवरोद्धमिन्छन् प्रजापतिः पृथ्तो गत्वा पत्नायमानं तमवरोद्धुं नाशक्रोत् । श्रशकः स प्रजापतिः श्रमेख सन्तापं प्राप्तः । ततोऽग्निस्तं द्या स प्रजापतिस्तम इत्येवं वदन् पतायनादुपरतः। स च प्रजापितः श्रमजन्यं स्वेदजलं स्वकीयललाटादुन्मष्टवान् । तच जलं घृतरूपेण प्रादुरभूत् । यसात् प्रजापितः स्वकीय ललाटस्य दिन्यामागे स्थितं स्वेदजलमङ्गलं मन्यमान उन्ममार्जं तत्र साल्लोकेऽपि यस्य पुरुषस्य दिच्चामार्गे केशा उन्मृष्टा इवोर्द्धाः पृष्ठतोऽवनता उत्पचन्ते तस्य पुरुषस्य तां केशोत्पत्तिं प्रजापतिसम्बन्धिनी ज्येष्ठलक्ष्मीत्येवभिज्ञा श्राहुः । 🗶 🗶 यसादयं प्रजापति-र्जुबाटादुन्मार्जनं चकार तस्मात् कस्यापि बजाटे केशा न विद्यन्ते X X X

जुहुवानी ३माहौषा३मिति। Further on-

तं वाग्भ्यवदण्जुहु घीति । सोऽब्रवीत् । कस्त्वम्सीति । स्वैव तेवागित्यव्रवीत् । सोऽजु<u>डो</u>त्स्वाहेति । etc.

तं होमविषये सन्दिहानं प्रजापतिं काचिद् दृश्यावाक् जुहुधीत्यत्रवीत्। ततः प्रजापतिना कस्विमिति पृष्टे सति, तव स्वकीया या वागस्ति सैवाहमस्मीत्यववीत्। ततः प्रजापितः स्वाहेत्युचारयन् श्रजुहोत्।—

The anecdote of the Vedas also explains indirectly the custom of parting or combing the hair of the head from the left to the right Bengali oracles divined omens and saw ill-luck in those who have hair, receeding from the right corner of the forehead. Brahman legend also assigns this to be the reason why men have foreheads bare of hair and not like those of monkeys. Students of natural history in a jocular mood describe the grey lines of hair on the forehead of the Hylobates hoolook as and for they come from the region where Mahádeva is said to have tilled the fields for the amour of the वाचित्नी -the genesis of the Siva-Vansa of The Brahmana's teem with legendary anecdotes, the Koch country. some of which have been utilised by the bards of the Puranas as amorous freaks of some of the gods of the Hindu Pantheon.

<sup>\*</sup>Note A Yew caste in Bengal বাঘৰী-has it any thing to do with বাংদা চিঙ্গড়ী —वामावत्म.....?

foremost of such incestuous stories is that of Brahma and his offspring Gáyatrí, who, to avoid him, secreted herself in the form of a
रिवा (रोज of the U. Provinces), but the omniscience of Brahmá did
not prevent him from his unnatural pursuit, he covered her as
a नीजवृष. The Nilgao of the Sportsmen is the largest of the
deer class—the nearest approach of the cow. Commentators have
explained away the जार of Ahalyá अहत्या the विहड़ the unploughable
barren fields with Indra the lord of the firmament, by the disintegrating
rays and effects of the sun and the rains. No attempt appears to have
been made to explain away the affair of Brahmá and Gáyatrí. Writers
on polity and morality suggest that it is always wise to avoid temptations: it is not easy to escape them, Prajápati the creator even could
not stand it.

वृतकुम्भा समा नारी तसांगारः समः पुमान् । तस्मात् चिह्नञ्च वृतञ्च नैकन्न स्थापयेद् ब्रुधः ॥ Combustibles should be stowed away from boilers.

Brahmacharya is thus described. ब्रह्मचर्थादिपदेन श्रहिंसास्तेनाद्येानुमन्यन्ते and स्मरणं कीर्तनं केलि:प्रेचणंगुद्धभाषणम् । संकल्पाध्यवसायञ्च क्रियानिवृत्तिरेवच एतन्मेशुनमदांग प्रवदन्ति मनीषिणः स्मरणं is what is meant by चिन्ता in the stanza "यां चिन्तयामि सततं मियसा etc." कीर्तनं is praising by describing the beautiful points physical or intellectual. केलि is something like dalliance, exchange of caresses, interchange of embraces. प्रेचणं is what in erotic works called कराच—glance or eye, a wistful look. गुद्धभाषणं is very much like téte-á-téte, as is conducted in a shaded recess or corner out of sight of the crowd. संकल्प proposal, literally means a declaration of purpose, an expectation, it is an expectation of desired consequences. श्रमिसार? an assignation? श्रध्यवसाय is a determined application, is tantamount to wooing. कियानि चृति is being obsessed all forms of Eratomania including coquetry, flirtation and dalliance.

These are the eight kinds of sexual union. Its contrary the opposite of these eight is ब्रह्मचर्य-विपरीतं ब्रह्मचर्य मेतदेवाष्ट्रजनस्म Such are the rules of incontinence; any of the eight is a slip from Brahmacharya. It is only to such high standards of polity and morality that the Hindus of the old school avoided all the eight forms: which include dancing with females and so forth. With all that civilisation of the west has taught as we still avoid the above named eight forms of sexual union. The chief virtue of an ascetic, a religious student is the observance of

continence. It is not the religious ascetic or student alone who has to avoid कामिनी and काञ्चन but continence is a polity fit for all householders to observe. Just as one good turn looks for a return, one false step, one single slip suggests a speedy downfall. It suggests no prudism, no prudishness, no affected modesty. One who attempts for the whole may secure a part of his aims. The Rsis of yore were keen observers of man and they have with no prudishness advised caution. The Hebrew scriptures instruct not to tempt the evil one. How many in the attempt to ameliorate the condition of those depraved women have fallen martyrs of their originally good attempts! Kunti is described in the Mahábhárata as having been blessed with an undying youth and beautiful and lovely she was. Nárada is said to have once questioned Yudhisthira, incarnation of Virtue (Dharma) about his ever youthful mother and like a truthful hero, as he has been painted in that Great Epic he said, that he knew not, having never observed any parts of her person than her feet. The exemplary anecdotes of the god's conduct under temptations emphasise the desirability of observing the rules of continence and avoiding the eight forms of sexual union.

The legend of Yayáti in the Mahábhárata and the णथा, chant so much in use, are examples of the care which the Rsis took in

dissuading men from such pits.

न जातु कामः कामानां उपभोगेन शाम्यति । Desires are never satisfied by fulfilment हविषा कृष्णवत्मेव भूष एवाभिवद्भेते, etc., they grow stronger like fire fed by

(Ghi), butter.

Authorities are often quoted irrespective of their proper relevances and meaning. They are ordinarily referred to, as precedents for They urge, that does not the sorts of crimes and vices. Mahábhárata record how, for the sake of the Ráj Duryodhana had poisoned his powerful cousin Bhimasena? It is a thing सनातन eternal continual and perpetual. Arson has been resorted to from times immemorial, did not Duryodhana attempt to kill his five cousins with their mother at Váranávata on the banks of the Ganges, the modern Lákṣágir बाच्छागिर or गृह ? And court jesters and dramatic buffoons extol women; for one woman alone, viz., सीता, the gallant Kávana sacrificed his ten heads and his whole family and estate! one head of a youthful gallant is of no consequence.

Brahmá rides a sta goose? or a swan? but the flamingo is the likely bird for its native name is ब्रह्मंत. Swans are not met with in the Mánasa-Sarovara. He is distinguished by his कमण्डल. What this Kamandlau means and what its shape is a matter for careful consideration. A Kamandalu as we find in use with the ascetics and religious students is a waterpot, earthen or wooden, not unoften of a hollow gourd or cocoanut. The modern Kamandalu is two hollow spheres joined one over another and the upper truncated. It used to be of the cheapest material not to tempt thieves and plunderers: a thing of almost no value in the ordinary market. The derivation of the term sugggests something else; क=Brahmá or water and मण्ड=an ornament or essence. But a waterpot of some shape or size is a sine quâ non of a Brahmachari, a religious student or ascetic. To a Hindu water is a purifier and frequent ablutions, purificatory áchamans श्राचमन are necessary to observe cleanliness, purity, etc. Such a student is described as गृहीत्वा वैश्ववीं यप्टिं वारीप्रयोक्तमण्डलं, holding a staff of bamboo and a pot full of water. The staff or stave in walking on hills is of use still and it is spiked in the bottom. There are many passages which direct the use of staffs, umbrellas as well as of footgear. वर्षातपादिके छत्री दण्डीराज्यदिव च शरीरत्रायकामो वै सेापान्तकःसदा वजेत्। One should use an umbrella when it rains or when the sun shines hot, and have a staff at night or in a forest, and desiring to protect the body should always walk with a footgear. उपानह or उपानत् is a shoe probably like those used by the Greeks and Romans for as = to bind, it used to be tied. They were of leather for we find उपानदगृह पादस सर्वा चर्मावृतेव भूः to one shod the entire earth appears to be veneered with leather or sheathed. There are directions not to cull flowers without footgear though the culling of flowers for worship is forbidden after bathing. Sometimes prudishness suggests impurity and uncleanliness of leather and many, therefore, resort to wooden sandals खडम. The use of shoes appears to be more ancient than that of wooden sandals for we find राज्ञा गुरुखां देवानां न दुष्येदन्तिके चरन् धाजानुपत्रेचरणस्त्रधाचमनकर्मणि—It is not forbidden to appear before a ruler (Rájá), a tutor or preceptor (Guru) or before idols, gods, temples (Devas) when one has shoes reaching almost to the thigh (tops boots, riding boots), nor it is forbidden to observe the आवमन.

Gobhila has treated the subject a little more in detail under the aphorism "न च सोपानत्कः" Poets have frequently described its use कृतावरोहस्य ह्यादुपानहौ नियेद्धुकामेकिमुवद्धवर्मणा। In the आनुशासनिक Parva of the Mahábhárata much has been said as to the genesis of shoes and umbrellas, other Puránas are not silent वहनुपानहौपद्भ्यां यस्तु मामुपसंक्रमेत्। चर्मकारस्तु जायेत वर्षाणान्तु त्रयोदश. In the Taittiriya Sanhita we find mention of shoes of boarskin. शाद्यायनि—has तपः सिद्धिदाचन्याभ्युचणार्थमथाहरेत्। सोपानत्कः सदभीः सदशोत्तरीयः समाहर्त्तां and सोपानत्कः = उपानद्याचा रूटः Usaná has स्रवन्त्यादिष्वधाचन्य सेपानत्कोद्यसंस्थ्यन

Kamandalu is said to be of cocoanut shell which is considered as pure and unpolutable as gold स्वर्णपात्र. In the Chittagong district Bráhmans have been seen to use the Hooka of cocoanut which Muhammadans use provided it be dry शुक्क (हुकनाहात्र) and they object however to use the chillim used by a Śúdra on the ground that earthen pots are so polluted. But the Kamandalu of Brahmá if of cocoanut shell must be something extraordinary, the shell of the Madagascar palm दिखाई नरीकर one section of the triple or double shell is like a boat-bowl, a veritable platter for receiving ams of food.

The beads or rosary of Brahma must be, it is supposed of rock crystals, used both by the worshippers of the Śakti and Vaiṣṇava cult. The स्मिटिक is a naturally pure rock and rosaries made of this require no

tantrik purification.

In modern Hindu cult Brahmá is the regent of Fire and in conflagration and large fires in markets Brahmá is propitiated. Of late in trading places with a view to propitiate fire and to save the sheds and goods of the bazars Brahmá is annually worshipped by subscription raised from the traders and shop-keepers. In many places it is an institution and every trader on the sale of his ware reserves a farthing or a cowry for the so-called aniant un. What the term means is a desideratum: is it a compound of ani = 12 and un = friends or the an of (anian—an = a multitude), A huge clay figure of the four-faced Brahmá is made and the worship consists principally in sumptuous ornamentations and decorations of the idols accompanied with expensive music parties.

## HANSA STUROSARY.

हंसः The tantras have a peculiar explanation of the term. It is fancied, to be the अजपामन्त्र, i.e., a charm which every man voluntarily or involuntarily repeats; जब is muttering prayers, from this it has been extended to the repeating inaudibly some charms or names of any The modern meaning of the term is muttering inaudibly. But Amara Sinha counts it as a synonyms of स्वाध्यायसु = सुकृत्या + त्रावृत्त्या अधीतिः repeating (reading of the Vedas with a view to remember themcausing by heart) by rote in the memory. But जपति also means शीव मायति Is it not जव ?. The disc of the Sun is called जवह that which rises on the rays. रश्मीभि व दारोहति तदादित्यमण्डलमुच्यते. We have जवमद्भिर्गरमद्भिर्वा The Nirukta says जवमज् -जरमद् गरमच्छ्टदानां जवभावः under names of adoration, worship we find जल्पति-जल्पव्यक्तायां वाचि. Prattling and a जल्पक is a chatterer and sign is without the glibness, repeating without utterance. inaudibly. The term जल्प occurs in the Rk नीहारेंग पार्वता जल्प्या which Sayana says न केवलं प्रावृतत्वं किन्तु जल्प्या च देवोहं मनुष्ये।हमित्याद्यनृतजल्पनेन प्राचृताः । जप therefore is repeating without utterance, i.e., inaudibly. It has been accepted almost in all forms of religion as a mode of worship, The repeating the name of an individual means regard and respect for that person: is a form of praise which is a form of prayer. Do we not when oppressed by a powerful man call out the name of the ruler for protection? देहाई देना For relief or luck we do the same thing with supernatural being and the easiest or simplest method is to call him by his name. This inaudible repeating of the name of the deity by a slight stretch extended to the counting of the rosary. The tantras have special rules, elaborate procedures for ज्य. counting is primitively done by the digits of the fingers of the hand. The reckoning by beads has been considered the worst sort and one who uses the rosary has been decried as a hypocrite. One who reckons by the fingers and digits is loved as a brother and he who repeats the name inaudibly in his heart is extolled. Even in counting by the digits there are special rules. In the सन्दुमारसंहिता we have श्रनामा मध्यमारम्य कनिष्ठादितपुवच । तर्जनीमृत्वपर्यन्तं दशपर्वस् संजपेत् । In another tantra अनामिका कनिष्ठात्रिपवि का मध्यमायाश्रत्रितयं तर्ज्जनीमृत्वपर्विण | But the tantrics avoid the top of the index-finger, others go over the same. It has been said तज्जीन्यमे तथामध्ये यो जपेत् सच पापकृत्. The well-known bag slightingly called কুঁড়াজালী has a slit through which the index finger is thrust out. The true tantric bag to keep the rosary is called a गामुखी

the wrist is thrust through the tube-like aperture and the rosary is kept in the cul de sac. In repeating the charm the fingers should be tightly set against each other lest the mantra slips through the slits of the fingers and the Ganeśa the deity of counting गणना = counting is presided by the lord of गण standing for गणना. This particular Ganeśa is called चारगणेश. There are recited in the tantras Ganeśas of several sorts the हरिद्रागणेश is the yellow Ganeśa छिद्रगणेश, etc. Is it not punning on the term गणेश?

श्राचा mantra is repeated involuntarily in our respiration which in Bengali called हों। दिन्न किंग fancifully simulated by इंसः a form of the vedic charm सो इं सःश्रहें I am He, ब्रह्महर्मस्म. From what to what! How humanity from the loftiest vedic philosophy is stiffled by the narrow tantras! The caterpillar entangling itself in its own secretion and after the stage of a coccoon comes out full-fledged a splendid butterfly to surprise the seers. The goose प्रमहंस one who has by the above means of self-entanglement remaining for sometime in a hostlery emerges in bright colours as a Supreme Goose. इंस has been derived from इन to hurt and kill, and परम is a particle of assent like श्रोम-बाइ. Yes, in Hindi vernacular श्रद्धा-भवा but परम is a particle of command, refusal or dismissal, the true meaning depending on the tone, emphasis and gestures which accompany.

A set has been used to mean one not covetous or ambitious evidently a self-contracted devotee, a true hermit and ascetic but as from hurt and kill and malice the abandonment of all covetousness and ambition, to kill ones desires, to smother them, the killing the hurting may be applied to others and as ver is a particle used to express a command of dismissal a verse is one who is hurtful and ready to kill and sacrifice all obstructions against the enjoyment of his own desires, the most covetous and ambitious of the lot. Is he not a Mahanta? Despotism under the name of religion, imposing delusions and party legislation indicates the decay of the Hindus. True Faith is dead were the implicit reliance on the set is dead, it has given place to Faith which is now with a new line of Inclination. Exercise It is hypocrisy that is a power to terrify the people, to grovel on bended

knees, the dust of credulity and darkness. Equality in interest, at the sacrifice of Self is the surest road to peaceful conquest of the universal enemy. Force creates division and rupture which arrests intellectual and moral progress. Beware of those who begin with poverty and abnegation and end with opulence and despotism. The term रूद has been derived from us to purify or cleanse though it means the lowest of all. बूर from ग्= to bear and therefore बूर = a hero, the Sun but ब्राह्म is one blind; is it because he braves like a hero? Bhisma has said नवाह्यद्वयमु-त्सुज्य सिद्धिभैवति भारत । Is it not enough to permit all luxuries and comforts? शारीरं द्रव्यमुत्सज्य सिद्धिर्भवति वा न वा । बाह्यद्रव्यविमुक्तस्य शारीरेव्वनुगृध्यतः । योधर्मीयत् सुसं वा स्याद्विषतां तत्त्रथास्तु नः । " " ममोति च भवेन्मृत्यु नममेतिच शाश्वतम् । He concludes परिवजनित दानार्थं मुण्डाः काषायवाससः ॥ In the महानिर्वाणतन्त्र as quoted in प्राणतोषिणी a Hansa is as devoid of obligations and duties as a Súdra—for he is said to be the fourth tribe. The being a fourth part and also it means the universal spirit, the divine being. Brahma is said to be तुरीय because beyond प्रयाद But in the passage त्रीयादित्यसर्वनं त इन्द्रिय etc., Sáyana says तृतीयमित्रस्मित्रथे वर्णव्यत्ययेन तुरीय शब्दः। Such interchange of letters is not infrequently met with in the Vedas. In the विकृतिकाण्ड we have वायुम्वस्वेन माग्धेयनो etc., Sáyana says here also वर्णव्यत्येयेन दातव्यत्वमुच्यते. Again स्यमोदेवानामिन्द्रियं वीर्यमयुवत तट्यमस्य्यमुत्वं । Sáyana says श्रयुवत देवेभ्यः पृथक् कृतवान श्रतो यवनामकोयं वर्णन्यत्यनेनयमः सम्पन्नः । Besides we see that ghrta, clarified has been derived not from वृत्त रण दीप्त्यो but धतमितिधकारस्यवकारादेव | In the Chhándogya मार्गएव ब्रह्मणश्चतुर्थः पादः ॥ चतुर्गामवयूतानां तुरीयो हंस उच्यते. He is निषेध विधिवर्ज्जितः × × × न तस्य ध्यान धारणा etc.

The अजनामन्त्र has been thus described in the tantras. हंकारेणबहियाँति स-कारेण विशेत् पुनः । हंसेति सततं मन्त्रं जीवो जपति सर्वदा । The reason why हंस means प्राण is उच्छ्वासे चैव श्वासे च हंस हत्यचरह्रयम् । तस्मात् प्राणस्तु हंसात्मा आत्माकारेण संस्थितः । नाभेरुच्छ्वासनिश्वासात् हृद्याग्नेव्यंवस्थितिः ॥ It is interesting to observe how on one thing by a slight stretch of imagination, following the eue of words a whole theory is enunciated.

आण means replete, that with which anything is filled, hence air inhaled, exhaled and filling the body. They have observed five vital airs. Modes of expiration, inspiration, etc. Life has been said to be indicated by आण-धाय-गांत which are signs of life. Inorganic liquids also grow by intrusion or intersusception as when a double solution is added to them. The phenomena of movement does not supply any

obsolute distinction between life and death. They are not detected in quiescent seeds though in inorganic foams brought in contact with liquids of different consistency.\* Indra is said to have struck হয় with foam. Irritability is a notable quality of living substance but it is not peculiar to it. We may safely assert that the only distinction between a living matter and inorganic is chemical.

The restraining of the प्राण, here the प्राणवायु in प्राणायाम is breathing in a peculiar way. Fanciful theories based upon mystic principle are in vogue. Some are according to the Vedas which is effected by pressing the right nostril by the right hand thumb, inhaling through the left and finally opening the right for exhalation: while with the left hand the period is regulated by counting or repeating a certain charm or kyriologic for a certain number of times. The tantric method is by closing the left nostril. The operations are called प्रक. क्रमक and रेचक. It is called भूतशुद्धि or is observed for भूतशुद्धि, elementary This observance by practice may be extended over purification. several minutes or more of time. Physiologically speaking which might be taken as an argument explaining its modus operandi in vital economy the corpus callosum is connected with almost every cell and indirectly with every part of the body. Here is the organ, which authors say 'thinks.' With its fibres, the remotest part of the grey matter, the cells of the brain are connected and whenever it moves the particular cell yields up its store of information. An oblong white surface consisting of an arrangement of transverse medullary fibres which forms the floor of this fissure. This unites the medullary matter of one hemisphere of the brain with that of the other. It is therefore no very great vagrancy to locate the सहस्रद्व अधोमुख कमव in the head where the परमात्मा has been allegorically located and to which the 24 tattvas are united. The 24 tattvas, the identical essences of existence, the real truth, the sameness consist of the five mystic elementary matters or elements ज्ञित, श्रप, तेज, मरुत्, ब्योम, the five perceptions of the above गन्ध, रस, रूप, शब्द, स्पर्शः the five organs of perception नासिका, जिह्ना चनु कर्ण त्वक then the leg पाद, the hand पाणि, the anus पायु, the fundamentum, and the proximate organ, the temperament प्रकृति, the seat of perception मनस, the understanding बुद्धि and the sense of self श्रहंकार. These

<sup>\*</sup>Note:—For signs of true death refer to the earlier number of the Calcutta journal of Medicine which gives a translation from the Revue de deux Mondes.

24 elementary entities making up the जीवात्मा are carried to the region of the **परमा**त्मा and by induction their identity is lost a wholly philosophical synthesis. But according to this school of mysticism, the jívátmá is said to be situate in the heart. It is well-known that the corpus callosum is not completed in the fœtus until the sixth month. The central one Raphe runs longitudinally along the whole length of the corpus callosum: it has two arteries, at the iniad it joins with the expanse of the fornia Large cavities, the lateral ventricles-ventriculus tricarnes, or the grand cavité du cerveau of the French authors, under their roof conceal the corma. viz., the anterior sinus of the superior ventricle, the cavité digitale (Archyroide) and the le carps cannele, grand gangrion cerebral superieur, etc. It is well-known that 12 pairs of nerves originate from the brain, viz., 1st the olfactory, 2nd the optic, 3rd motores ocularium, 4th pathetic nerves, 5th triquisne, 6th abduccutes, 7th facial. 8th auditary, 9th glosses pharyngalis, 10th nerve vagi, 11th accessory nerves of Willis, and 12 lingual. Some of these may be represented by the पादपाणिपायपस्य and the प्रकृति, but the pathetic alone may be likened to मनसः The 12th lingual predominates in the mystic purification for the entire lot of them is supposed to be re-formed by the Mátrká varnas. letters of the alphabet, मात्का वर्ष are those which form all words. ideas, things. The letters are mystically supposed to be the fountain of all creative—word world, the uniting flux being supposed to be the nectar fancied to be flowing from the moon somewhere in the skull.

Conventional kyriology make a the root of wind, air, its colour is said to be un smoky! Is it the blue of space or of empty vastness? This is supposed to dessicate the unugen, the sinning being, located in the left side of the thorax or abdomen annual. The tantras describe the sinning nature unugen

कजनवाम dark as soot, बहाहत्याशिरस्कं head prone to murder brahma, or brahman स्वर्णस्तेय भुजद्द्यं, the two arms accustomed to stealing gold, a heart drunk with wine सुरापान, thighs polluted with the bed of a preceptor, गुरुतत्पकरीद्रय, feet associated therewith and other limbs, etc., and viled by minor sins, etc. This dark sinning being has rufous beard, squinting eyes, ever wrathful and holds a sword and a shield. By repeating the wind kyriologic while drawing up the air this dark being is sufficiently dessicated and becomes fit for conflagration উতা দেওৱা কাৰ্ত্বৰ

The next procedure is to draw by the left nostril while repeating the kyriologic of fire which is R. Its colour is red. The said fire is fancied to be kindled, the sinning being is consumed and the result of conflagration, the ashes, ejected by the right nostril. Thus the system is purified but the 24 elemental particles are then re-formed by the next process with the aid of V. L. the Varuṇa kyriologic and that of the earth, the particles are reformed and replaced in their respective localities. Higheritation and fancying that they are well-established he should repeat the kyriologic the I am the same (as I was before) but freed from the sins.

The periods of inhalation, suppression and exhalation are regulated by the time a certain number of the kyriologics are repeated. The proportion however is 16, 32 and 64 respectively. The necessity of Varuna kyriologic, the root or symbolic root of water may be understood when we remember that a calcined human body generally weighs about 8 ounces, which shews that not he body is watery: From birth man gains about 20 times his weight in growth, while the stature in maturity is only  $3\frac{1}{4}$  greater than at birth. Manu says that and use analysis and analysis of that water may swell it into form.

The suppression and control of respiration by artificial methods depends partly on practice aided by other hygenic conditions, kind and quantity of form and quietude of the muscles and mind. remains under water for more than an hour. The frog and the toad preserve their vitality even being imbedded in coal, but they are coldblooded animals. In warm-blooded mammals this suppression can only be explained, by (1) retardation of circulation which means a less demand for fresh oxygen, and by (2) a storage in the body somewhere from which the system draws its supply. The diver has been seen to remain under water for about 10 minutes. Nature has been seen to adapt itself to the necessity caused by habit and frequent practice. There are even pouches in the mouths of monkeys, not to mention those under the beak of the pelican and adjutant. Criminals have been caught as secreting two to four gold mohurs in their gullet and pseudoshorn परमहंसs have been seen to keep the शालवाम ammonite in their stomach, for exhibition, they bring the ball up, wash it and offer articles of food for the edification of the devotee, the faithful who thus deluded make worship of such a परमहंस. The first stomach of the ruminants are compensated by the practising परमहंस. Such practices take hold of the faith of the mob who adore those so-called पेगीs, who practise the 64 postures or wash out their entrails either with a long piece of cloth or by pulling out the same. The camel it is said keeps in his stomach a store of water.

The intercostal plexus or rete mirabile consists of an almost infinite circumvolution of arteries forming a plexus of vessels filled with oxygenated blood, situate under the pleura, between the ribs on each side of the spine. Do they not help the creatures in their diving? This to some extent explains how sustained suppression of breath for a short period does not jeopardise life. Here instead of fresh oxygen for the lungs, we get oxygenated blood for circulation in the arteries: what the veins bring into the heart must as a matter of course run through the lungs, but they failing to find oxygen in the lungs, they utilise the already oxygenated blood from the intercostal plexus. This is a mere hypothesis to explain away. It has to be seen by post-mortem examination whether by long continued practise of प्राचयाम, the plexus have been extended in capacity or increased in number specially near the pleura. The novice no doubt in his early practises is troubled, having to breath by the dilatation of the abdominal diaphragm. By long practise the dorsal inflation may be done away with, due perhaps to formation of new plexuses. But what changes occur in the valves, whether any alterations of the inferior and superior venalava, the vena azygos? It cannot be denied that people of the diving profession produce a greater percentage of lunatics. Yogis are said to discover or to come across visions and sights. Is it a milder form of brain disease? Sights and sounds of their own imagination and fancy?

M. Bouchard at a meeting of the Academy of Sciences has observed marked dilatation of the auricles when intra-thoracic blood pressure is raised during inspiration. It may be artificially brought about by endeavouring to inspire with the glottis shut. There is a horizontal move during forced inspiration. This is remarkable as the diaphragm and the pericardium are attached to one another. During the forced—the diaphragm in a large inspiration, the inferior surface

of the heart comes in contact with the diaphragm to a limited extent. The pericardium tucks itself into the space existing between itself and the heart forming in front or behind a gutter into which the pul-

monary tissue is pushed.

Imagination is no doubt a powerful factor in æsthetics and helps a poet in creating heroes and scenes and such imaginative activity adds to our enjoyment in which all concrete experiences are associated with the object. In temperaments of a peculiar nature liable to be moulded by the thoughts or ideas suggested by others and the number of such easy going individuals is not small, because it brings enjoyment of possession without the necessary exertion for acquisition. This love of ease, this avoidance of labour is a bane, which is undermining our country's youths; our ideas are formed by the newspaper articles and we pick up our demonstrable smattering of knowledge from the commonest sources and with that superficial wealth, we pass as wealthy merchants and dealers wholesale, of goods of the valueless type. We think not for ourselves for we lack the training and we are impatient of the drudgery of students. We deal in fakes and by the stretch of our imaginative faculties we pass our fanciful percepts as real facts: thus in the attempt to imitate the philosophers and great thinkers we delude ourselves. We are no hypocrites for we believe in our own hallucinations. In our meekness, that is the mildest term, we trust our own fabrications as realities and in reality we utter lies believing them to be truths. Images of concrete objects being called up, as in a dream, ideas of a more abstract nature often assume a concrete aspect. The freer form of imagination which a poet calls to play derives its materials from association. A day-dreamer therefore projects himself in fancy into the object thus constructed, vitalising it by life-giving fancy, he feels for the moment he is the fancied-being. The activity of the organs and faculties after a prolonged period of inactivity vent themselves in simulated actions, translating all lives to corresponding movements realised in part by sensuous elements—the motor senses, we see sights, we hear sounds, we are in communion with the unseen, as if in an autohypnotic trance, like phantasmic figures of distant dying friends. This is not all. The faintest similitude is exaggerated in our blind patriotic zeal and forgetting the morals which the series of Jules Verne's

pseudo-scientific romances teach us, we pride and vaunt ourselves as the originators of wireless telegraphy, of aerial craft and of submarine torpedos, we ignore the discovery of Sir Isaac Newton and refer to accidental passages in the Vedas as relics of ancient achievements of the Rsis. There is much difference between ideas (words) and action.

स्वयन from ध्वप् to sleep and स्वयन is dream but in the Rk. पुन्देहि वृषाकपे; the expression स्वयन नेशनों the commentator says स्वयनशान स्वयानाश्ययादित्य. Hence स्वय means darkness-illusion, and the English equivalent dream has been derived from Dutch droom, the illusion in the dream world, a fanciful world of mirth. The Nirukta connects स्वयन with अनित्यदर्शना स्वयनं इत्युच्यते as opposed to पनवं नामाभिष्यक्तं इत्युच्यते प्विमहशब्दसारूच्यात् अर्थोपक्तेश्च ससम् इत्यनेन शब्देन स्वयन मुच्यत।

A hallucination or illusion is peculiarly associated with sleep but is not necessarily confined to that state. In sleep the control over voluntary muscles is slight, the motor activity is seldom realised in dream, they cannot run in dream just as it is said that the dead have no shadow. The false reasoning of dreams, very much like that in hallucination or trance or of persons obsessed or under influence of drugs, is due to the absence of memory elements as well as of sensory elements which many style as **quaran** and is sought in such drugs as opium, hemp, or spirits. In waking which is equivalent to being not in a trance, etc., we can dismiss ideas or mental images at will and thus retain the real object. But visualization is enhanced in sleep. Causation and the intermediate processes are matters for metaphysicians and psychologists.

Reproductive dreams, centrally initiated dreams, are no doubt due to an automatic excitation of the cerebral region, clearly arising from occupations or sensations of the day and as such may be said to be realising of images, revivals of memory.

It cannot be denied that dream is a decentralization of the movements of life and therefore, inactivity produces a hydration of the system. Persons not obsessed and in a normal condition—the sane—recognise hallucinations as unreal, the insane—those in an abnormal state, as Hypnosis, fail to do so.

This is no place to say that real existence is not a predicate to be added to thought, to the conception of a possible subject so far as

subjective thought is concerned. There is possibility—not reality of existence contained in any judgment. Connections of real facts are meditated in our thoughts by ultimate notions and the significance and warrant for such notions can only be furnished by experience.

What is Paranoia? It literally means understanding beyond the ordinary limits. Although it is medically considered a disease but omitting the blameable side of the thing it appears to be the goal aimed at by many a mystic school. Under this class many theories and hypotheses of the earlier days of popular science may be counted, such as the इड़ा, पिंगला सुवुम्ना, the phlogiston of the dark ages and the प्रवक्त of the superior tantrics. All aim to attain the characteristics of what in modern medical works is described as paranoia. Do we not in our religious ecstasy aim the same results, a systematised delusion? A delusion of ideas of grandeur and ambition and if one fails to attain the desired aptitude he is troubled by ideas of persecution ending in clear lunacy. It is common in adolescence. Do we not meet with educated youths, mostly of Bengal, abandoning their legitimate duties, some as judicial officers, others as deputies and teachers and mukhtiars and taking to the practices of wandering ascetics? Many of whom are as Daksa describes them राजवात्तांदितेषां तु भिन्नावार्तापरस्परम् । लाभपूजानिमित्तंहि न्या-स्यानं शिष्यसंप्रहः ।..... एतेचान्येच बहवेाप्रपञ्चास्तु तपस्त्रिनाम् ॥

But this is not restricted to the adolescence only, persons in full adult life have been seen to present these characteristics. Careful enquiries have traced this affection to sudden calamities in life or to some heinous crimes which necessitate secreting. Preceding emotional disturbances may have in many cases moulded the intellectual peculiarities. Those who have acquired this so-called "desirable" condition, manifest marked intellectual clearness and certain amount of determination which makes it almost incurable. The delusions gradually organised out of a mass of original but erroneous beliefs form the integral part of the mental processes of the person. The delusions being coherently systematised by the mystic authors themselves, take in the students who are subject to strong emotional disturbance. The psychical constitution of normal individuals though subjected to emotions and mystic thoughts retains the power of correcting any tendency to the predominance of such mental qualities by an appeal to reality.

### ÁPA.

Apa ज्ञापः, though it appears as one of the and viz., धरो, मुनः, सोमः, आपः, श्रनिकः, अनकः, प्रत्यूषः and अभासः, and the Vasu named आप is thus described in his ध्यानं. सन्यद्वी वसार्यस्य चोहों। इस्ती सशक्तिशे। सीरांकुशन्विती चाघः स भवेदापसंज्ञकः। आपः is water and the regent of water; in the Devî Bhâgavata we have सर्वमाणेमयं जगत् and in the Chhandogya Upaniṣad the mind is of आपः. Is it because it is the solvent universally acknowledged? Manu in his Cosmogony says, water was first created.

In the Vedas we meet with several names for kinds of water according to their origin and location, just as we have in the vernacular नदी जब for river water, इप जब for well water, etc.

The following sorts of आप: are ordinarily counted 1st सारस्वस. 2nd अतीप, 3rd अन्तीय, 4th कृष्या which is called बजित कृप आने वीयन्ति, 5th is that water which is struck by whirlwinds आवत्तीदिवायुनाप्रतिहत. The sixth is स्पैवचैस water which receives reflections of the Sun स्यौदिप्रतिबिम्बप्राहिणी आप, 7th is मान्दा, stagnant or stationary water गतिहीन आप, 8th बाखा is the water of heavy dew or frost; 9th शक्करी is water collected in a hollow or depression उन्ते स्थिता आप, 10th विश्वभृत the water in milk चीरगता आप, 11th जनभूत water in curd दिधगता आप, 12th तेजसा is melted butter as a fluid इतद्वस्ता आप, 13th is called रस which is मधुद्वस्ता आप: the रस of drugs. In answer to a question on what the clouds (अञ्च = आपो बिअतीति) rest, supported, the sage says काला अपसु निविधान्ते and the आप: सूर्थ सुमाहिता: The commentator says because इदमभे सिबबमासीत्; hence the Vedas describe आप as the cause of the जगत and in support of this statement he quotes Manu अप एव सर्जादी तासु वीर्यमवास्त्रत्। तद्वरावमभवत् हैमं सूर्य केटिसमप्रभम्।

The creator having endued the created water with precipitating, thickening and solidifying properties the बहाएड was formed. या एता आपः सुमी शुष्यन्ति ताः सर्वा रश्मिद्वारा स्थे समाहिताः भवन्ति। and further on रश्मयो हि स्वनिष्ठनखं ध्मञ्जोतिर्मस्तां मेखनेन अञ्चल्कारमापादयन्ति. And in talking of electricity the श्रुति is विद्युत्स्र्ये समाहिता the commentary says येथं विद्युत् मेथेषु दश्यते सेथं स्थे समाहिता स्थारम्येति विद्युत्कारेण परिणतत्वात् and further on talking of attraction it says दाघर्य पृथिवीम्मिती मृथुखेः। concluding एको युद्धार्यद्वः। Sáyana elucidates it, Oh Viṣṇu thou holdest the earth and the firmament अध उपरि च रिमिशः धृतवानिस. The sustaining energy of Viṣṇu is further cleared by

वाताद्विष्णोर्नेलमाह, etc. The several kinds of waters which have special याज्या and अनुयाज्या are recited in the Taittiriya Sanhita अर्थे तंस्यापां पितंरिष्टिवृष्पंस्यूर्मिवृषे धेनोऽसिव्रज्ञक्षितंस्य मुस्तामोजंस्य सूर्यवर्षसस्यस्थितवसस्य मान्द्रास्य वाशास्य शक्करीस्य विश्वृष्टतंस्य जन्मतंस्यामेस्तेज्रस्या स्थापा मोषंधीनाश्चरसंस्थापो । etc. This passage has been thus ritualised

सारस्वतीजलेऽर्थेति होमः सामुद्रिके त्वपाँ । वृजकूप्यासु मरुतां वायुप्रतिहतास्वथ ॥—न्हीरगासु जनेति तु । दिधगासु धृतस्थासु श्रपां श्रपः सर्वशेष श्रगेषा राष्ट्रदा इति

Ápa has been derived from आमोति to pervade, occupy or obtain; the commentator in explaining the Rk. महानामी महामानाः says आमोति धातोस्त्यन्त्रस्याप् राज्यस्य सर्वफलप्रासिवाचकत्वात्मना नामत्वं। अधिकप्रवा युक्ताः सर्वकर्मसुग्रादिहेतुत्वेना-धिकप्रवायम्। तत्तद्देवताविषयप्रवायाः स्व साविज्यः प्रवर्त्तिका इत्यर्थः। सति उदके अर्घ्यपाद्यादिना देवा प्रवन्ते।

In this connexion, it would not be very irrelevant to say that as the various kinds of आप water are described in the अभिषेक, annointing of a king a golden shower bath, सहस्रधा is specially named as विशास of स्युवसी inasmuch as waters passing through the numerous holes of the golden vessel are supposed to carry with them the energy श्रोज, तेज of gold.

श्रुपः प्रण्यंति । श्रुद्धा वा श्रापः । श्रुद्धामेवारस्यं प्रणीयं प्रचरित । श्रुपः प्रण्यंति । यहो वा श्रापः । The Commentator says श्रपां श्रद्धाननकत्वेन श्रद्धारूपः वसुपचर्यते and in another Sruti श्रापोऽहास्मै श्रद्धां सन्नमन्ते प्रण्याय कर्मणे as is evident in one who has bathed and observed ablutions, and further श्रापो वेद्वेवानां प्रियं ध्वामं । It is the favourite body, dwelling, spoor to invoke and worship Gods. वृष्ट्युदकस्य देविषयधान्नो धुलोकादुत्पन्नत्वात् श्रपां वद्धारूवम् । just as gods having entered fire become Fire श्राप्नं प्रविश्य तद्भावं श्राप्ताः । and this idea is supported by the Sruti ते देवाविष्यता श्रापंत्र प्राविश्यत् etc.

The use of water in the observance of religious rites is not restricted to the Indians. कर्मगो वां ट्वस्यः शकेयं वेषाय त्वा प्रत्युष्ट श्र etc. which passage has been further explained by Apastamba as addressing hands. As you have both been washed you are fit to be used in the rites connected with the gods. And Sâyana adds विनापि प्रवादिक विकिथको सद्भावाद शासीय शक्यथीयं मन्त्रः प्रवादिकशिक्षकि । Following this the modern Tantrik rites have to be observed not only after washing the hands but by rubbing the palms with perfumes and flowers before the real adoration begins गन्त्रपुरवास्थां हता संमाज्य ।

As stated before, all religious observances of every country are uniform in the use of water. An universal physical solvent and metaphorically applied to the cleansing of vice and sins. अयां अद्भावनकत्वेन अद्भारपनं उपचर्यते In the Rk. इन्द्रो नृत्रमहन् । सोपः etc. उद्करार. उदकसार is of two sorts देवं मनुषञ्च. The human is मजप्रचावनेषयुक्त स्नानादिना. पापशोधकं प्रोचणादिना इन्यशोधकं The divine is also of two sorts and for the purposes of sanctifying hot milk उदकस्य चौष्ण्यं कर्त्तन्यं for स्वोद्गानेरपरं रूपं रुद्रिया तन्ः तथा दुश्चे तसे सित the water would be warmed also (to excite digestion?) यो वैश्वद्धामनारम्य युक्तेन यजेत नास्येष्टाय श्रद्ध्यतेऽपः प्रणयित श्रद्धा वा श्वापंः श्रद्धा श्रद्धामनारम्य युक्तेन यजेत उमयेऽयस्य etc. Sayana says.—

श्रपां श्रद्वाहेतुत्वमैतरेथियाः समामनन्ति । श्रापे। हास्मै श्रद्धां संनमन्ते पुण्याय कर्मया इति श्रते। श्र्पायनेनैव श्रद्धाया उपस्थापितत्वाह् वानामृत्विजाः वैतदीय यज्ञे विश्वासे। युक्तः The जनस्या of Bengal precedes all festivities.

In the Skanda Purána we have

तस्य ध्यानवतः पूर्वमापः प्रत्यत्ततां ययुः । स्त्रीरूपाः शुभ्रवर्णाश्च द्विशुजाः श्वेतवाससः । द्रधानाः पाशकत्तशौ क्रयोमीकरासना ॥

The above is the Pauranic version of the regent of water. She is fair coloured, two armed, dressed in white clothes. She carries a water vessel and a line (to draw water from wells?). She is seated on a new a mythological creature having a snout like an elephant, body covered with scales, nether parts like those of fish.

Hemadri quoting Baudhayana says of आप as having feet for we have पादशेः प्रविपेसन इतपाने, etc.,

#### BRIHASPATI.

वृहरपति:—बृहत् is one of the 25 synonyms of महत् which term is related to मान measure, standard of मानेन स्वगुणपरिमाणेन अन्यान् तान जहाति that which exceeds others by its attributes. Skanda svâmi says निवेचनजाववात् महतेः प्राक्तमंणो वदति आवार्यः—entitled to adoration and पतिः from पा = रचणं which is as good as नियुक्तान् one of the names of ईश्वरः the protector of the Somalatá. There are several other similar terms with पति appended and they represent some divinities अहाणस्पति, चेत्रसपति the (चेत्रपात ), वास्तोच्यति (वासुदेवता ), वास्पति, प्रजापति etc.

The term occurs in the Rk. यहेवापि: etc., a stanza in which legends of शन्तन देवापि are subjects etc. and a sacrifice in which बृहस्पति: was the क्या

तिसन्नेव कर्मीण ब्रहत्वेऽवस्थितः Here for the first time we meet with बृहस्यति as a priest a पुरोहितः In the Aitareya Brâhmana येऽङ्गारामासंस्तेऽगिरसोऽभवन् यदङ्गाराः पुनरवशान्ता उददीध्यन्त तद् बृहस्पतिरभवत्.

In the Rk. शतमिन्द्राभी संविता बृहस्पतिः शतायुषा हविषेमं पुनर्दुः। Brhaspati is invoked with Indra, Agni and Savita to insure longevity and because he is one of the मध्यस्थानदेवता. Although some authors identify Brahmanspati with Brhaspati as the Vedic equivalent for Brahma, Brhat may be traced to the same root z=to increase etc, still Yaska in his fifth chapter of the Nighantu counts 32 terms, the 6th being Brhaspati, the 7th Brahmanspati, the 8th Ksetrasyapati, 9th Vastospati and the 10th Vâchaspati. The sixth name Brhaspati is explained as बृहत् सामरसस्य वाप्वात्मना पाता पाजयिता रचयिता वा यिता रचयिता महतो जगता वा । चेत्रस्य पतिः is derived from चि निवासगत्योः and has been explained as निवसन्ति हि येन च हेतुमूतेन, तस्य पाता. In the Tantras a group of demigods allied to the Vatukas is worshipped as चेत्रपात and वास्तीष्पति later वास्तुदेव are those demigods सामर्थ्यात् तत् च वास्तु अन्तरिषं तस्य पाता विभुत्वेन ; a मध्यस्थान देव वाचस्पति is referred to प्रांथ or बायु which vivifies प्रायात्मेन्द्रः. Hence it is said प्रायात्म वाकरूपतयापिश्रवस्थानात् प्राणो वाचस्पतिरिति व्यपदिश्यते । Brhaspati has been described in the Rk. above quoted as the 37187, family priest of the gods and being the personification of a diety in whom the action of the worshiper upon the gods, is concentrated, the supplicant, the sacrifices and interceder. Being the family priest of the Divine Community, he is regarded as their preceptor देवपुर. In the Puranas he is a Rsi and is also the regent of the planet Jupiter. The car on which the divine preceptor drives is styled नीति घोषः the proclaimer of polity. It is drawn by eight horses. As referred to in the Aitareya Brâhmana, being a son of Angiras, his patronymic is withten one of the Pravaras of the Saukâlina Gotra whose patronymic is घोष. बाईस्पर is another, the others being अपसार, आंगिरस, नयझ व. They make पञ्चमनर and they are all connected with Brihaspati; the last नयभ्रव, नैभ्रव are distantly connected to the name of the Car-Niti Ghosa proclaimer of polity. As preceptor of the Gods, Deva-Guru he is called also श्रनिमिषाचार्य्य—ग्राचार्य्य = preceptor of the श्रनिमिषा Gods, those whose eyelids never twinkle, or close more like those of the fish. But somehow or other he is described as the author of the Chárváka Darsana: the philosophy of beautiful, good and taking words, safe necessarily does not mean a sceptic, atheistic, philosophy: but of late it has been applied to the मासिक one who does not believe in the Vedas. चार्की is Intellect and Kuvera (the Deformed) the lord of wealth has his wife of the name of चार्की. A rich man though deformed can have a beautiful wife. A sophist, a philosopher who understands the doctrines of the schools and as such is able to render pleasant but rational remarks. In the Puranas, honied words and interpretations, pleasant to the taste of the mass is said as uttered by Viṣṇu Bhagavana; perhaps to mislead the public! One who caters to the public feelings ignoring principles laid down in the scriptures is a चार्काक. Of all persons such doctrines mouthed by the preceptor of the gods cannot otherwise be explained than as wilfully misleading instructions; as if the gods and their teachers neglected not this tactics to secure their own ends! Is it not creation of divinities, after the image of man?

गायत्री देवता सोमाहरण गर्वेणेतराणि छन्दांसि त्रिष्टुवादीनि श्रहमतिलंघितवतीति श्रमन्यत । तदा वषटकाराभिमानी देवः कुदः सन् श्राभिमुख्येन प्राप्य तस्या गायत्र्या शिरोऽच्छिनत् । It is a palpably clear metaphor on the metres. The Commentator says गायत्र्यां हि त्रिष्टुपसम्बद्धं जगतीसम्बद्धं चाचरह्रयं श्रन्तभू तमिति कह्रश्चेत्यत्र प्रतिपादितम् । तते। गायत्रीरसः सर्व छन्दसां रसे। वा सारः भवति ॥ Brhaspati the preceptor of the gods thus arbitrated the difference.

वषट् a collection of the letters व ष and ट is the mantra Gâyatri, where the dentals have been substituted by the cerebrals, for खट् फट् etc are क्राच्यानि the dentals are more harmonious. The warfare between the gods and the demons is a thing of long standing देवासुरा संयता आसन् and in the Puranas we have देवासुराममृद्धः पूर्णमन्दरातं पुरा and the same antipathy is observable between the preceptors of the two opponents ब्रह्मपति and श्रकाचाय्ये the Jupiter and the Venus amongst the planets: the days of the week also named after them follow intimately.

The planet Jupiter is supposed to have seven satellites

बृहस्पतिः प्रथमं जायमानः । महो ज्योतिषः परमे व्योमन् । सप्तास्यंस्तु विजातो रवेगा । विसप्तरंशिमरधमत्तमाश्रसि ।

Sayana says योड्यं बृहस्पतिः सोड्यं इतरेभ्या देवेभ्यः पूर्वं जायमानः सन् अकृष्टे आकाशे स्वर्केस्प अन्यदीयात् प्रकाशादत्यन्तं महान् भासते । कीदशो बृहस्पतिः वेदशास्त्ररूपेण शब्देन सप्तासः प्रस्तसुतः श्रभवा सप्तसंख्यकानि ज्वाजारूपाणि यस्मानेः सोऽयं सप्तासः । His wife Târâ as described in the Puranas was carried off by Soma (the Moon?). The so-called वारकामयपुद. In this Sukrachárya accompanied by Rudra fought for the Daityas and Danavas, while the Gods headed by Indra fought with Jupiter, Brhaspati, Brahmâ, the universal Prajâpati, the mediator, caused तारा to be restored to Jupiter, Brhaspati. Budha द्वा born of Tara and the Moon was declared as Soma's legitimate son. The Puránas, like modern antiquarians, suggest more than one Brhaspati as there are Saptarși of the previous cycle. In the 4th Dwâpara age Brhaspati was the Vyasa. A code of the Dharma Sastra goes by his name. The Brhaspati of the 2nd Manvantara was the founder of the चार्वाकशास्त्र, a pan heretical sect. Antiquarians and legend fanciers will find an inexhaustible source of theories. Such passages in the Śruti demand careful study बृहस्पति रुद्रसरमा etc.

### BUDHA.

Budha—is the name of the planet Mercury and is the name of the 4th day of the week counted from the Sunday. This word should not be confounded with the name of the 9th incarnation of Visnu though both these terms are derived from the same root implying intelligence. 34 = to know and 34 = known, one who has known or believes to have known. Many have derived the English term Wednesday, Odin's day, the day sacred to Budha or to the planet of that name 34: Mercury with the Western authors is the god of merchandise and eloquence and is supposed to be the messenger of the gods and he has wings on his feet and on his helmet too. The planet Mercury ৰুখ is said to be the nearest the Sun and Mars the मंगल with us is nearest the Earth, and is, therefore, कुज born of the earth, दुव being born of the Moon. What cosmic grounds the Risis meant by these myths are matters for discussion. But and not area or as is the mythic name of the spouse of Brhaspati, Jupiter, also a planet who in the legends is described as being the preceptor of the gods—an author of चार्बोक दर्शन the plausible philosopher as opposed to the orthodox principles—the philosophy of the sceptic. Sophism, Sophistry, plausible casuistry. Perhaps the कुंद in अमृते जारतः does not apply to उप for he belongs to the class of Devas-immortals. Though born is never subject to death, thus to some extent proving exceptions to the rule:—that which has a beginning must have an end. But the immortality of the gods is a relative term, is not immortality absolute. Do not the Puranas say the मृत्युक्तय. Sadá Siva the so called conqueror of death will cease to be at the Great End. the Great Dissolution महाप्रवय which is different from a per which means destruction of the world but not its annihila-impact or momentum. Mârkandeya Risi is said to survive seven such cessations समकल्पान्तजीवीः at the end of each kalpa he preserves his identity and individuality though secreted in the womb of potentiality. Born of the impact of the Moon with Jupiter, it may be vaporised and absorbed in the Great Dissolution. Budha-Budhna in সহিত্ত ম where both श्रहि and श्रहिनुभाः are used simultaneously as two of the 32 मध्यस्थान-देवता । योऽहिः स एव ब्रुभ्रयश्चेति समानाधिकरणश्चाहिबु ध्न्यशब्दोऽसमस्तः-बुभ is to bind and মার্চ is often mistaken for a cord, a bondage. The vernacular বোদাপুখর means a confined pond, বেকি means entangled with aquatic weeds, বন্ধ. But बुद्बद is a bubble which indicates some pollution in the water which for a time binds a puff of wind and therefore for आचमन and drinking अप्रेम्प्यनुद्नुद water is ordained. But नुत्र is a Vedic term অন্য গাছে অন্য ফল. গোয়া গাছে নারিকেল.

## তাল গাছে ঝোলে বাহুড়।

আয় মাম্দো আয়, ধর্ ধর্ দেবতাগুলা কদ্র পালায়, জলের ভিতর বাগা মামা ভুড়ভুড়ি দেখায়॥

I ....... Jard schooner

The entire conception is unnatural as মানবিদান, অনুন্দ etc. But in the Bengali language বুখ or বুদ stands for a cargo—a salvage (?) and is used with nuptial observances বে or বিহা বুখতোলা; and with the females a wooden model Canoe is known as a বুখ which placed on a fanning basket সূপ covered with a red piece of silk is carried with some ceremony in the house: an auspicious observance.

बाधिद्वम—द्वम = tree, बाधि = wise it also means a branch of holy study, ever wakeful to the knowledge of the true God. Such is the meaning, which Hindu authors have assigned to the term. With the Buddhists, the Bodhidruma is sacred, because Gautama Buddha is said to have attained, seated under it, that ultimate knowledge,

अस्या मूर्वे भगवता बुद्धेन बोधिः साम्रात् कृतः It is a holy tree, a sacred tree with the Hindus also. Does not Kṛṣṇa in the Sacred Gita declare that he is the Ficus religiosa श्रश्यस्य amongst trees? Do not the Hindus perambulate it on certain days and worship it as वासुदेव ? The पीपब of the upcountry people is described in the vocabularies as a चलदब whose leaves are perpetually moving; the aspen of the east, the trembling poplar. But अवस्थ is the tree or post to which the अव the Horse of the अध्यमेश Great Horse Sacrifice used to be tied ? अश्रास्तिष्टन्ति इति. Horses rest under it or because अधार्य जलं विद्यते अस. Keśava says प्रतन्मूले-भ्यरिञ्जन्नेभ्यो जलस्त्तः । आपः प्रजाहितं शीतमध्य्यं पवनम् etc. Anyhow the name at least बोधिद्वम is not a pre Buddhist name, the name अश्रहण may be referred to the period of Vedic Horse Sacrifice, whichever it be, in the modern times the Ficus religiosa is a sacred tree and it was known in the Vedic period; for we find under instructions for making an oblatory altar—a Hôma Kunda होमकण्ड the steps must have lips or spoons of the form of the pipul leaf—अश्वरववन्त्रता on the three मेलवा which are the three steps to the Kunda. Many antiquarians suppose that the sanctity of this tree cannot be traced before the Buddhist period and thus basing their arguments on this foundation surmise that the Gîtâ episode of the Mahábhárata is a later interpolation. अध्यक्ष is better known as the fittest wood for an आर्थी to churn fire with, by friction, a primitive method, still observed in matches where friction generates heat sufficient to make the composition burst into flame easily taken up by the cinder. अरियः is the source of fire and is said to be अन्नेयोंनिः. In some vocabulary we have अरियविद्धमन्थेपि स्मृतो निर्मन्थदारुखि. Many authors mention गणियारि as the name of the धरिष wood : which is the same as गणिकारिका the Premna spinosa, closely allied to भूत भेरवी and अर्देशाम of Bengal. Other authors identify it with गणिकार otherwise known as काञ्चन a Bauhinea. Ordinarily however a Ficus religiosa growing on the trunk of an Acacia suma is considered to produce an excellent fire producing wood. श्रमीगर्भ अश्रत्य is reputed to be the fittest wood by friction to produce fire. But the wood of this fig is generally so full of a sticky milk that it takes quite a long time to make it thoroughly dry. Any two pieces of dry wood when briskly rubbed will produce fire which must be revived and extended on suitable cinder ysage. What special wood the Rsis of old used to churn fire with has to be ascertained.

In some orthodox families of Bengal fire for the homa fire is generated by striking flint with a piece of hard iron and the spark received on a piece of Salsola. Others use the burning lens but as the Sun is not always available in the autumnal festival, the flint spark is the principal generator used. In Benares sacrificial utensils ready made are sold in some quarters and amongst them an arrive used perpendicularly as a spindle over a flat piece of wood: the arrive being turned round with a piece of cord while it is pressed down by another broader piece of wood.

The az (Ficus indica)—the Bargad of the upcountry people, a more shady and spreading tree than the pipul is known for throwing out aerial roots which striking the ground thicken and become in turn stem trunks, thus surrounding the ground with numerous columns or root supports. az=to surround. There is a legend current with the old people of Bengal that if aerial roots spout from the thick trunk of a pipul they indicate that there is a hoard underneath.

भग Bhaga in modern Sanskrt means prosperity, excellence, an attribute of divinity from भज = to serve. It means the six kinds of excellence ऐश्वर्य, ऐश्वर्यस्य समग्रस्य धर्मस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चेव धर्णाः भग इतिरणा—Amara has भगं श्रीकाममाहास्यवीर्य्यकार्ककीत्तिषु—Yáska enumerates भग under 28 synonyms of wealth and derives it from भजसेवायाम—मज्यते सेव्यते भोगाधिभ : The Commentator concludes it by saying भगशदः पुंकिको धनवचनः The same meaning appears in the Rk भगो नो बृहद्वदेम विद्धेषुचीराः । भगी ना श्रस्तु बृहद्वदेमस्व वेदने भगो भजतेवृह्दिति महता नामधेर्य etc. In explaining the phrase जारशामगम् Yáska says जार इवमगमादित्योऽत्र जार उच्यतेराश्रेजरियता and जार means disintegration and not pollution by union and स्त्रसुजारः is not crimcon with one's sister, it means उपसमस्य स्वसारमाह साहचय्यादसहरणाद्वापि त्वयं मनुष्यजार एवाभिश्रेतः स्यात् स्त्रीभगस्तथा स्याद् etc. The often maligned incest is thus further explained यथा श्रादित्यो जारशब्देनीच्यते तथा श्रन्येपि बहवः etc.

मातुः दिधिषुम् माता रात्रि श्रादित्यस्य । सिंह भगवान् राज्याज्ञघने प्रातरुदेति कुमारं इव श्वियाः प्रसत्वकाले तेन ज्ञायते रात्रेरेवासा जायत इति श्रतो रात्रिमाता । तस्याः स एवं धारयिता रोद्धा etc.

In the Rk वासंपूषा वासं मगी वासंदेवः etc., Yáska says वननीयं भवति आदुरी आदरकारणात् तत् कः करूंबती मगः पुरस्तात् etc. Here पूषा and अर्थस्याः are indiscriminately used; and justly Western authors have said भग is a diety mentioned in the Vedas but of very indistinct personality and powers. Talking of भगः says सीमगेन शब्दव्युत्पत्तिः तसात् सावित्रात् कावात् परत

एतदुद्वसमं ज्योतिर्भगाल्यम् भवति । It is the 2nd of the series of 12 Adityas दिनाद्यमामभ्यतृतीयांशकालोऽस्याधिकृतः ।

The holy river Ganga, Ganges, is known amongst the Hindus as Bhagirathi, thereby hangs a legend. The branch which starts southward from the Ganges towards to Calcutta is specially called the The name etymologically refers one to Bhagiratha and Bhagirathi. Bhagiratha suggests भग. Although the constellation भरणी the second of the lunar asterisms, containing three stars Bhuka and is figured by the pudendum muliabre derives its name from & to nourish, its presiding diety is Yama the god of death. The metaphor denuded suggests a great many things. Bhagiratha was a legendary king, one in the line of ancestors of Râma is said to have brought Ganga the river from heaven. As some great poet asserted, there is method in madness: the mythological legends are not devoid of method. Bhagiratha is said to have been a descendant of Sagara, a king of Ayodhya of the Solar race. Sagara when in his mother's womb as an embryo was poisoned (च× गर). To revenge his father Báhús defeated, he swore vengeance and with firearms received from Aurva he destroyed the Haihayas and would have exterminated the other barbarians, but desisted because Vasistha interceded. By Sumati समती he had 60 thousand sons. Kapila cursed them with his eyes and they became a heap of ashes, they were born in a gourd and each of the 60 thousand seeds were separately nursed. The partition of the minute embryos is repeated in the Mahábharata in the genesis of Duryodhana and his hundred brothers. सगर produces सगर and Gangá was originally named as सागर. (Hints for the Commentators). The genesis of Bhagiratha reminds one of the modes of reproduction observed in Ferns: Apogamy and Apospary. In the first prothallus produces one or more fern plants vegitatively, the projection which develops into the sporophyte often occupying the position of an archegonium. But in some apogameous ferns sporanga may occur.

The second Apospary presents the converse phenomenon, the gametophyte springing vegitatively from the sporanginess receptacle of the sorus or leaf-margin of the fern plants.

The adaptations in the vegetative organs of the sporophyte are similar to those in the flowering plants: some ferns climb, others are water plants and the epiphytes are more or less kerophytic. The

filicales of the group of pteridophyta present forms not archaic types which have persisted to the present day but are evolved in comparative recent periods. Two sorts of leaves appear, the fertile and the vegetative.

To the biologist, the abnormal genesis of Bhagiratha, as described in ancient legends, is not unnatural or absurd. The reproductive capacity in animals, as in plants, depends on the fact that the whole or part of the protoplasm of the individual can develop with one or more new organisms in one or other of several possible ways. आसा वै जायते पुत्र for there is no natural death, for the whole of the protoplasm of the parent continues to live in the progeny.

The genesis of Bhagiratha may be classed under Pseudopogamy, viz., fusion of two female organs, fusion between two nuclei of the same female organ, this last was not the case in producing Bhagiratha. It may explain certain cases of parthenogenesis. In ordinary plants, we find leaves sprout from the centre of the rose flower. The ordinary American Agave seen on the rail-road sides produces leafed-sprouts after bearing flowers, which sprouting fall down on the ground and take root; instances of ripe cocoanuts sprouting before they drop from the tree are known. Many must have observed that in breaking open a jack fruit late in the season, several seeds though imbedded in the body of the fruit throw out roots and leaves.

VIJA बीज ( बवयारभेदः )

The nearest equivalent of this term in the English language is Kyriologue (kyrios=literal, logos=discourse) where objects are denoted by alphabetical letters or conventional signs, and therefore, it includes the mystic squares, figures, the यन्त्र of the Tantrikas as well as the मुद्रा which are conventional figures made with the fingers and the hands of objects and words. It is the cause or origin, and it ordinarily means seed which is the potential place of deposit. In the Tantras and in earlier mystic books it is the mystical letter or syllable क्रेम्स which forms the essential part of a mantra. The foremost of all Vijas is the Pranava, Om, क्रोम, which is the mystical name of the Deity with the Hindus शाक्योग: — क्रिकारमते न हथर्चयन्ति ब्राह्मणः प्रमुखं कुळ्यादादावन्ते च सर्वदा । स्वयमेक्त पूर्वम परसाच विशोगित ॥. There are systems of alphabets, manual alphabets one handed and two handed with spellings on finger words besides lip-reading.

The Tantras even have adopted this.

विविधमस्मिन् शब्दजातमे।तमिति व्योम तस्मिन् । तिस्षु मात्रासु श्रकारे।कारमकारखच्या-सूपशान्तासु यदवशिष्यते तद्चरं परमं व्योम । शब्दसामान्यमभिव्यक्तमित्यभिन्नायः । श्रगादिषु ये देवाः ते मन्त्रद्वारेगाचरे निषण्गाः तस्य शब्दकारगान्तात् । Observe how the letters of the sound Om are analysed and separate mystic values assigned to the constituent parts.

श्रोमियोतद्वरं बद्रीधम्पासीत—Such is the first aphorism of a Sáma Veda Sankara, in his Commentary says, परमात्मनेरिश्मानं नेदिष्टं. This letter and not a compound letter made up of sa, and a, a tripthong, if I may so use the term, three sounds, two vowels and a nasal sound are combined :- a later mystic analysis of the originally one letter often written as 🍎 This letter is the nearest name of the Deity. नेदिष्ट प्रतीक To follow the terms अद्यु—अद: = that, (इद = to have superhuman faculties) and इदम = this, from इन्द, to have power. नेदिष्ठ = very near (and in सन्तिक = near), and इष्टन् = superlative, desirable, approximate. The particle प्रति implies substitution, in lieu, and प्रतिक means, the full work of 16 annas, a whole rupee, and not a fraction, पोजशाना Entirety. in प्रतिक optionally is written ई long प्रतीक. though प्रतीक means the thing reversed. Ananda Giri has elucidated the passage नेदिश्रमिति निकटतममितिशयेन प्रियमिति यावत् —ॐ श्रोंकारस्य श्रन्यत्र परमात्मनामन्वेपि प्रकृतेपि हि । Manu says, One letter 3 is the emblem of the Most High. Considering it as a triliteral sound, implies the three Vedas, and the mystics, Gnostics dilating on their imaginative faculties fancy them to imply the three states of nature, the three divisions of the universe, the three Deities, and the phlogistic philosophers of the middle ages, the three attributes सत्व, रत तम, or हुड़ा, पिक्रवा and सुबुरना, or more materially वायुपित and कफ.

प्योग्दः That (pointing by the index finger upwards) is Perfect, is full; प्योग्दः This (indicating the world) is Perfect: and नेदिष्ठ is the nearest, say, most appropriate symbol of the Supreme Being.

Other ancient religions also used such a term as Om, but the Hebrew authors thereby mean stability, the Sanskrit equivalent being my May it be so, well. Be it so, a sign of agreement, a confirmation. Amen appears as a concluding formula for prayers and hymns in the Hebrew Scriptures. In the gospels, Amen is used in the same sense—Verily. In the New Testament, Jesus is said to have used Amen to affirm his own utterances, but never to affirm those of others. In the

Christian churches, the congregation responds Amen to the benediction. The Muhammedans, who no doubt had the Hebrew Scripture for their basis, add Amen, Iman after reciting the first Sura of the Qoran and repeat it thrice, often with the word Qimir.

Om and Amen appear to have similar indications in the religious scriptures, from Palestine eastwards. The Gnostics advanced a step further, and have manufactured an Angel of that name. Antiquarians are to find what relation there is between Amen, Om and Ammon of the Egyptian mythology. The Tantras, with all their keen casuistry and acumen have glossed and polished what they found in the Vedas, and in their ethical zeal have decorated or ornamented them with external touches, either of the chisel or the brush, but the body, the substance, the substratum is the Sruti-which is the principal corpus. In details, at certain points, they have been led farther away than they had intended, and, being brains of less calibre, stopped short of the ultimatum and appear to have floundered in meshes of their own making. They have had not the advantage of master minds, like Manu and Vyása, so as to systematise their doctrines and liturgy, and they deal more with details than expound generalisations. thing that the Vedas have hinted or suggested, they have endeavoured to reproduce in their own mystic manner. At times, in some passages, they may have authentically decried the Vedas as things antiquated and obsolete, unfit for the modern times; but they have not that boldness of originality as to omit them altogether. The Vedas extol the Gáyatri, as the mother of the Vedas. The Tantras have swamped us with a Gáyatrí for each individual divinity of the pantheon and nay also even they have a Gáyatrí for the sacrificial animal, the kid. the substratum of all their constructions is the Vedic Gáyatrí, which was ridiculed by the preceptor of the gods and also by Visnu himself as if to win us to our harm; the instruments of Darkness. ger excelle, tell us truths, win us with honest trifles, to betray us in deepest consequences.

It is easy to observe that every ceremony or observance of the Vedas and their followings, the Puranas, the Tantras, have a counterpart, a summarised form—with formulas simpler, and often the long Vedic hymns being substituted by the, one or two lettered mystic kyriologics. In the Pauranic liturgy for consecrating a w, in water,

preliminary to most religious observances in which the adorable deities are invoked and worshipped, a liturgy founded on Vedic rites, the earth or the clay under the water-pot—a base a little raised, on which the same is placed, is addressed with Vedic Hymns, प्रतीक being आं भूरिस ; for भूमिस्पर्श:, etc., आं ओपध्यः समवदन्त for धान्य, or यवपुञ्जी ; आं चित्पतिमी पुनात for touching with kuśa पवित्री ; ओं आजिन्न for kalaśa स्थापनं ; ओं स्थिरोभव for स्थिरीकरणं, ओं महीची for filling the घट with water ; ओं या ओपश्री for putting in सर्वेषिध ; ओं वृह्यस्वस for putting in grains ; ओं हिरण्याभें for putting in a bit of gold ; ओं अस्वत्येव for putting in five twigs. ओं काण्डात् काण्डात् for putting in a handful of Durva grass, etc. For all these such kyriologic letters, as स्थां-स्थां, etc., are used.

The Vedic mantras vary in different recensions शाखिभेदात् मन्त्रभेदास्तु. The तान्त्रिक बीज, such as फट etc., used in consecrating a ghata, etc., are in the Vedas said to be cursing syllables. वषट, करणं is slighting as stated under Brhaspati खट्र फट्र जुहि। क्रिन्धी मिन्धी हुन्धी कट्र। इति वार्चः क्रुपांच । These have been adopted in the Tantras as well, with diverse additions and alterations. The Commentator says : श्रमिचार प्रकरणे बाह्यसे यदुक्तं, यदाचः क्रूरन्तेन वषट् करोति। The Bráhmana runs thus. निर्माति गृहीत एवेन निर्ऋत्या ग्राहयति । यद्वाचः ऋरं । तेन वषट्करोति । The commentator adds ततस्ते कृरेणैनं शत्रुं छिनत्ति । तदानीमेवासी मरणं गच्छति । An apology, no doubt founded on such Vedic passages, for the diverse Tantrika मारण उचाटन वरीकरण, etc., and such other imprecatory observances. It has to be enquired how much post-Buddhist and post-Tantrik commentator is responsible for such mystic imprecatory rites as well as those of the expiatory ceremonies. The Bráhmanas, or, at least the commentaries of the same have assigned such meanings and uses to the Hymns themselves.

Next in importance to the pranava Om, the Vija is ही which means modesty, bashfulness—होकाः हि पितरः, the manes of our ancestors are bashful, and they hesitate to accept and swallow the oblatory cakes when we stare at them. सन्दाचं दोस्त्रपा नीटा जन्म are synonyms of shame and modesty. The term कीच primarily meaning cause, origin, seed, has been by later authors used to mean the truth, the divine truth, the Final Cause of Being, and, subsequently, to mystic letters or syllables. In the Tantras, the Vija by excellence is the Máyá Vija, which is ही. It is the kyriological syllable for many manifestations of Tantrika Divinities,

Feminine Energies, शक्ति. It is called Máyá Víja, the kyriologic mantra, sacred or fit to the goddess of Illusion, Máyá, which in the Vedánta is called श्रविद्या. It also applies to Bhuvaneśwari. It forms one of the three kyriologics of Triputá Tvaritá; with हो it forms the Durgá Víja. It is also used with other letters in invoking Lakşmi. It also enters in that of Narahari, Harihara. Speaking in a loose way, the Máyá Víja occurs in the adoration of such divinities as are directly or indirectly connected with श्रविद्या. Every Víja, in imitation of the श्रवा, must have the nasal appendage चन्द्रविन्द्र on it. Some prefer the श्रविद्या—the short nasal sound of M, म.

Káli, Śyáma and such dreadful forms have the first letter of the names with an R underneath; for, R being cerebral, is considered to be to (harsh). Thus we have to for Śyáma, the Dark one, with Hum a dreadful sound, together with the Máyá Vija ti; the same with a slight modification for Dakṣiṇákâli, as distinguished from Vamákâli and the Guhya (secred) Kâli. But Bhadrakáli, the milder káli, the R in Krim becomes L and the Víja changes into to the form klim is used for Mátangi.

The Tantras, however, are not harmonious amongst themselves, and some use the Vija for other divinities or have different kyriologic for the same. Bhadrakáli in some Trantras has Haum, हैं कि विकिश्व फर स्वाहाः The किश्व may be traced to the separation of the two letters of क्लो. The kyriologics of some deities are the initial letter, with the nasal sound. Indra has है, Hanumán has है.

Some of these kyriologics have special mystic names which secrete them from all but the initiated.

Thus gi is called Máyá Víja, Káma Víja.

si is Kurcha.

is Vadhu.

வீ is Vág-Víja.

is Vimva Vija, the kyriologic of the lips.

There are endless names by which the kyriologics are called, such as परा-संवित् हरुतेखा, etc.

Many kyriologics are used as symbols to express certain things-

La goes for w, the earth.

Y र्यं " वायु, the air.

Va<sup>\*</sup> " ακνί.

R र goes for श्रद्धि, fire, रजस.

A wf परमात्मा. Α¾ श्रन्तरात्मा.

सत्व, Being. Ser

तमस, Darkness. Τď

अर्क, the Sun. Hő

प्रसाद, Pleasing. Haum हो,

Aim ऐ वागबीज

क्रोध, Wrath. Hûm हूँ

The why and wherefore of these is a matter hidden, secret to the outside uninitiated, and it is doubtful whether they are all explainable by the initiated also. They are enigmas and puzzles, like some of the nursery puzzles, ডালিম গাছে। প্রভু নাচে for the purple brinjal or এক রতি ডালে—কৃষ্ণ ঠাকুর দোলে। Many of them are puerile and fanciful.

ভৌ ভৌ করে ভ্রমরা নয়। গলায় পৈতে ব্রাহ্মণ নয়ে, for the চর্কা, the spining wheel.

There is no heresy intended in the above observations.

Why by शन्त one must understand the श, and by खेत the व, by Fig, the W. E may by a stretch of imagination be made to stand for the

sky अम्बर, for it is one of the अम्बरवर्ण

The भूतिविषि is only to be found in some Tantric works, and the Sáradá Tilaka says : पञ्च हस्ताः सन्धितर्णा, ब्योमेराग्नि जलन्धराः । श्रन्त्यमाद्यं द्वितीयञ्च चतुर्थं मध्यमं कमात्। पञ्च वर्षााचरायि स्युर्वान्तः श्वेतेन्दुभिः सह। एषा भूतिविषिः प्रोक्ता द्विचत्वारि शदचरैः ।

The Commentator says म्र इ उ ऋ जु इति प्रथमवर्गः सन्धिवर्णाः—

ए ऐ ओ औ इति द्वितीय वर्ग

इ = व्योम, य=इर, रेफ = श्रमि, व = जल, ल = धरा, these make up the 3rd

varga.

Hints for the Tantric mysticism may be seen in the Taittiriya Bráhmana, and the Tantras have no doubt amplified the mystic lore by evolution and expansion.

स यो हु वै सोवित्रस्याष्टाक्षरं पुद्छ श्चियाभिषिक्तं वेदं । श्चिया हैवाभि षिच्यते । चुणिरिति दे ग्रुक्षेरं । सूर्य्य इति त्रीणि । ग्राद्वित्य इति त्रीणि । एतद्दे संवित्रस्याष्टाक्षंरं पद्थ श्रियाभिषिक्तम् । etc.

The usual mystic mantra for the worship of Sûrya given in the

books is "शृशि सूर्यं ब्रादिख." This mantra has to be preceded by श्री, or the kyriologic for श्री. The Commentator, basing on the mystic view of the above, says—

यः कश्चित् पुमान् 'सावित्रस्य' ग्रग्नेः 'पदं' गमकं श्रष्टभिरचरैरुपैतं मन्त्रं श्रीवीजेनोभयतः सम्बद्धं (in tantric language संपुटीकृतां वेदं उपास्ते मन्त्रमुचारयंस्तद्र्थं स्वस्वरूपत्वेनानुसन्द्धाति, etc.

How far this Tantric interpretation of Sáyana is the true Vedic meaning of the Vedic mantra is a matter for the antiquarian to determine. Other earlier commentaries, रावण भाष्य, and such others, if consulted, may clear this ambiguity.

सूर्यपदे यकारात् प्राचीनी रेफ इकारेख लुप्तेन सह मध्याचरत्वेन गणनीय ततः श्रवराणि श्रीणि सम्पद्यन्ते । सूतु इरणं गतिर्यस्यासौ सूर्यः । श्रदितेः पुत्रः श्रादित्यः सोयमष्टाचरे मन्त्र श्रादावन्ते

च भी बीजेन युक्तो तुसन्धातन्याः।

The Śruti further runs thus-

ऋचो ग्रुक्षेरं पर्मे व्योमन् यस्मिन् ट्वा ग्रिधिवश्वं निषेदुः । यस्तन्न वेट्ट किम्चा कंरिष्यति, etc.

The Commentator says: विद्यारहितस्य सम्पूर्ण्फ बलामाभावं व्यतिरेक्मुक्तवा ।

विद्यासंयुक्तस्य तत् सद्भावरूपमन्वयं दर्शयति ।

Antiquarians and philologists have an extensive field here and may discuss to their heart's content whether these Vedic passages are as old as the earliest Aryan records, or are subsequent interpolations, or that the Tantras are contemporary with Śruti.

The bits of पडंग of the Vedas, their शालाs and of the number of hymns and chapters mentioned in almost all the Puránas are no doubt evidence of their priority to those of the Puránas or parts of the Puránas in which they appear. But they are no more finally authoritative. Hemádri, in his Dána Khanda, has given long extracts of the Sákhás as well of the Atharva Veda—अध्येवेदस्य नव भेद्। भवन्ति हि । विष्णवाद्या व भेदाश्च भूतायनाक्रातयस्तथा। जंगला बहावेदाश्च शौनकी कुनली तथा। वेद्वाधिश्चौरिवद्या तथानकात्यस्तथा। जंगला बहावेदाश्च शौनकी कुनली तथा। वेद्वाधिश्चौरिवद्या तथानकात्यस्तथा। जंगला बहावेदाश्च शौनकी कुनली तथा। वेद्वाधिश्चौरिवद्या तथानकात्यस्तथा। जंगला बहावेदाश्च शौनकी कुनली तथा। वेद्वाधिश्चौरिवद्या

Talking of the Vedas, we find in the Puránas two sorts of Sanhitás:

(1) निर्मुन and (2) प्रतृण्या. अग्निमीले पुरोहितं, etc., पाँठःs belong to आपी संहिता. प्रतृण्या is two sorts, viz., I पद्संहिता, II क्रमसंहिता.

I. Instance of पदसंदिता of अग्नि ईदे पुरः इहितम्.

II. Instance of क्रमसंहिता श्रग्निं ईंडे ईंडे पुरे।हितं पुरे।हितमिति पुरः इहितम्,

Founded on this system, the विकृतवल्ल्या, 1. जटा, 2. माजा 3. शिखा, 4. जोबा 5. ध्वजो 6. दण्डो, 7. रथो, 8. घनः अष्टी विकृतयः प्रोक्ताः क्रमपूर्वा मनीषिभिः

Bráhmaṇa is a portion of the Veda, for we have—
नास्येतद्बाह्मणेऽत्यत्र लक्षणं विद्यते ऽथवा ।
नास्नीयन्तो वेदभागा इति क्लप्तेरभावतः ॥
मन्त्रश्च ब्राह्मण्डचेति हो भागो तेन मन्त्रता ।
अन्यद्बाह्मणमित्येतद् भवेत् ब्राह्मण्डक्णम् ॥

Veda mantras are variously named, according to their nature. Some of them are named ऋच, उक्थ, स्तोम, श्रकं, वाच्, वाचस्, ब्रह्म, गीर्, मन्त्र, स्ता, मित, नीय, निदि.

श्च स्तुता श्राचंयन्ते or ऋच्यन्ते of the 57 synonyms of speech वाङ्नामानि श्चन, श्राक, is the 38, and निवित is the 23rd, which last may be traced

to विद ज्ञाने.

वन्य, a kind of Sáma, a stanza of 4 lines of one syllable each and anything praisable is उन्थ्य, which means observing of praise. The cups mentioned in the hymn एकंया प्रतिधा पिवत्सांक सरांसि त्रिशातंम्र thirty fills of which are drunk at once, are called उन्थापत्राणि, because they gladden, for the Rk is त्रिंशदुव्धपात्राणि माध्यन्दिने सबने एकदेवतानि। But in the यामध्येत्र मनुष्टिपता, etc., पूर्वधेन्द्रं द्वस्थास, Yáska says, तस्मिन् ब्रह्माणि कर्माणि प्रवेन्द्र उक्थानि समिन्द्यन्तं, etc., and Kṣira Svámi elucidates by saying, तस्मिन् सित ब्रह्माणि श्रवानि उक्थानि च शक्याणि स्त्येन —means a collection derived from स्त्यते रजाध्यते. Some books of vocabulary have स्रोमः स्रोत्रेडध्वरे वृन्दे जिह्मस्तु कृटिके उत्तसे, etc., स्तामात् or स्तामाः मन्त्राः, which the Rṣis by their intelligence observe and in the Rk स्थिरयेव वक्षधो, etc., we have नान्येन स्तामां बिलिड्डा, etc. स्ताम has been explained as इयंस्तुतिः, i.e., स्तुतिपरितुष्ट इन्द्रो विस्थानस्तात्।

Eight विकृतिs are mentioned and why, just to prevent all subsequent alterations or interpolations, the Sruti being considered अपेर्चेय have this ब्रह्म implication. In the later recension of the संहिता, as the आरण्यक are called, this fixation of the text has not been omitted: so keen were the Rsis about the authenticity of the "words" Sruti, शब्, that at the end of each, e.g., at the end of the eighth Anuvâka we have— समाहिता, दशस्ये, उत्तम्म, उच्येते गृहान्, स्वक्रिंभिः, पूर्व्या, रहं, इति—

The first section of this Anuvaka ends with the mantra सूरी समाहिता:; the second section with महंचे दृशस्ये; the third ends with यहिष्यो ट्रेकमृत्तमम्; the fourth with चन्द्रमंश्चतुरुव्यंते; the fifth with वेत्याइस्तोगृहान्: the sixth with स्वक्मीमः; the seventh with पूर्व्यो रहं:; and the eight with विधेमेति. But the Editor has noted that in some manuscripts अत्र प्रतीकसंग्रहे अध्यक्षिकायाः विधेमेतीति प्रतीकं नास्ति प्रवा हहः, and

with this belief he has to make up the eight separated from verification and considering sta as the concluding term.

The Pratika Sangraha, as the term implies, is a collection of limbs and is a powerful check against variations and interpolations.

A question naturally suggests itself as to who are the authors or the authorities for determining what is Śruti, part of Śruti or its limb. Herein antiquarians must help with their lore. Tracing backwards from the present times the earliest authorities, we must be contented with the Smṛtis, which immediately followed the Śrutis. But there are hierarchical matters of liturgy.

Of the Puránas extant, the Mahábhárata is considered the most authentic, though such episodes as the Gítá, etc., are considered as interpolations. The modern Nivandhakâras, by exegesis, have changed the aspects of Arya faith and have not only referred to passages from later or minor Puránas, but from Tantras even, founding their liturgy and conduct of ceremonies on them also. Reading how even Raghunandana has submitted to the general turn of feelings, one cannot but perceive his innate reluctance in these points. The fashion of the times has a greater hold upon the mass than precepts.

# A FEW NOTES ON THE SACRED AND OTHER PLANTS OF THE HINDUS.

The sacred plants of the Hindus form a large group. But what were sacred in earlier days have some of them been forgotten or shoved in a corner, like many other ancient ideas, and have been supplanted in later days by others, which are much more in number. They form a branch of study by themselves, Tree-worship. A great many folk-tales current in Bengal deal with their hypothetical influence upon the people and thus modify the custom of growing them close to one's dwelling.

The plants and trees used by the Hindus for other than medicinal purposes are those which are employed as articles of food or those whose blossoms and leaves, etc., are used in rituals. The manner of performing Divine service by these people is not what it was in earlier days and as mentioned in the earliest Aryan records, the Vedas: the ceremonies observed by the organisation of those days are no doubt the bases

of those of the modern times, modified by the exigencies of the period. Besides, the modern organisations have imported or acquired many rites by commingling of the different races which form the community. Non-Aryan and foreign rites have in course of time found favour, and have been as it were growing by natural causes in the organisations themselves. What were once avoided as hateful and heretical have by age lost their sharp opposing pungency and become not only palatable but savoury and desirable after which the mind hankers. Principles, orthodoxy and conservatism, are all terms depending on the exigencies of the times. Only so long as it is convenient and practicable, the stringent rules of the ritual are observed. One who wilfully acts otherwise is a heretic, or one who for mean selfish motives abandons the beaten path is an infidel according to the Rsis.

The Śástras regarded as authoritative in Bengal are those which have the gloss and exegetics of Raghunandan the most revered of modern codifiers. Our ancestors, never cared to go anterior to the time of Raghunandana, whose rituals had such a hold at the time that whoever questioned the pertinency of his statements was derided as an infidel. This universal regard for him has continued for three centuries. His treatise entitled *Tithi-Tatwa* gives a list of articles fit to be used as food in ritual observances.

हैमन्तिकं सितास्वित्रं धान्यं मुद्गास्तिला यवाः । कलायकंगुनीवारा वास्तुकं हिलमे। विका । षष्टिका कालशाकञ्च मूलकं केमुकेतरं । लव्यो सैन्धवसामुद्रे गव्ये च दिधसिर्पेषी । पयानुद्धृतसारञ्च पनसाम्रहरीतकी । तिन्तिङ्गी जीरकञ्चैव नागरंगञ्चपिष्पली । कदली लवली धात्रीफलान्यगुड्मैक्षवं । अतैलपक्वं मुनया हविष्यात्रं प्रचक्षते ।

The above appears to be a quotation from some earlier author, to which Raghunandana adds exegetically that in asmuch as "अस्वित्र" limitation of paddy has been used in haviṣya (certain articles of puritanical food), on occasions other than of haviṣya there is no harm in using rice extracted from जिन्न i.e. boiled paddy स्वित्रधान्यतण्डुको न देशाः Hence the too general use in Bengal of the जिन्न ठाउँन like the भंजीयाँ of

the United Provinces. Atapa the natural being ease, the food of all people need not be restricted to the havisya, for this is necessary on certain observances of Brahmacharya. Raghunandana gives the following lines from another Purána:—

नारिकेलफलञ्चेव कद्लाँ लवलीन्तथा । ग्राम्नमामलकञ्चेव पनसञ्च हरीतकाँ । वतान्तरप्रशस्तञ्च हविष्यं मन्यते बुधाः ।—

These not only add to the list cocoanut but also suggest other articles such as are used in the vratas, thus permitting the use of the palm fruit the তাল the principal article in the ताजनवमी vrata and as the next thing the juice ताजरस. Although there is no mention of the sugar obtained from the juice of the date-palm, its fruit being reckoned as one of the five nectars (good fruits), the juice of the tree does not appear to be objectionable. Pandits for some reasons forbid the use of baked dál—(split pulses) of such as are named above कजाय. But the well known makháná one of the five fruits used in havana is a baked seed.

Although धान्य paddy is specially mentioned in the list of हविष्य, as the first article, the staple food, the term बीहि or rather अवत in the ritual means the husked grain entire of barley, the pearl-barley of the grocers. बीहि is also आग्रधान्यपावृद् कालजात.

वार्षिकाः काण्डिता शुक्काः ब्रीह्य शिरपाकिलः । कृष्ण ब्रीहि पाटलश्च कुक्कुटास्ट्रक इत्यपि शास्वामुखेा जबुसुवि इत्याद्या ब्रीह्यः स्मृणाः ।

What the words and unant meant and now mean are subjects for the antiquarians to discuss. According to the times and to the different uses, they stand for various articles including the rice of the Bengalis. With them according to the Tantras—

शस्यं क्षेत्रगतं प्रोक्तं सतुषं धान्यमुच्यते ।— निस्तषस्तण्डलः प्रोक्तः स्वित्रमन्नमृदाहृतं ॥

a definition which is too modern and not in unison with the definitions given by earlier authors.

्र ब्रीहिभिर्यजेत इति श्रूयते । तवबीहि प्रयोगे प्रतीत यव प्रामाण्य परित्यागाः श्रप्रीत यवी प्रामाण्य कंपानं ।

बीह्यप्राप्ती शालिधान्येन कर्म कर्त्तव्यं

Ordinarily अवत means rice which is much used in rituals both in place of flowers or as an ingredient of the श्रध्य or श्रवं (from श्रद्धं to worship or अर्थ=to cost), an oblation of various ingredients. But अर्घ also means Anyhow it is for. In the earlier books अवत means husked grains of barley (pearl-barley) which are unbroken, as the term means, entire grains. The later Bráhmanas make special mention of paddy or barley husked by the nails, without any pestle and mortar or other appliances. In Bengal respectable ladies piously disposed husk the paddy with their nails and put the rice thus into conical packets of plantain leaf with durvá grass as a special श्रवं to be offered on Durgá Pujá. There is Vedic authority for such husking of rice or barley, for we read—

परिवृक्तचे गृहे कृष्णानां ब्रीहीणां नखिनिनिन्नं कृष्णा कूटा etc. etc., Sâyana says, परिवृक्ति शीति रहिता राज्ञःस्ती

The medical The term तण्डुल is rarely met with in earlier books. works connect it with a kind of pot-herb, the চাঁপা নটীয়া, which is supposed to have anthelmintic properties: anyhow it is a laxative.

The term शस्य means fruits generally वृत्तादीनां फलं शस्य and is not restricted to grains, the fruits of the grass kind. धान्यं बीहिः साम्बकरि। मृगादिना गुच्छःसम्ब उच्यते आदिना धान्ययवादेः परिग्रह. But धाना and not धान्य has been given in the vocabularies अष्टयवे खियां। and तण्डुलश्च कृमिन्नश्च.

Sáyana says धानाश्चेति धानाभ्राष्टे हिता भवन्ति, धुनिः = धूनियता = कम्पियता.

it because grains dance about in baking?

Rice is said to be derived from the Latin oryza but the following passage also deserves consideration.

यत्सामस्य पूर्यमानस्य अतिरिच्यते तत् ऋजीषं अपार्जितं भवति तत् ते ऋजीषा सेामः ।

The term ऋजीष has been explained by Sages as नीरससे।मजताचुर्णः

Is it the Phop powder of modern Tibet?

In subjecting the Soma to শ্ৰমিখৰ, fermentation, brisk action produces acetic and then putrid fermentation. अपापितंत is अपचित्रंत and is श्रितिरन्यत overboiled. रसादन्यदसार not much different from champagne. The term रिच्यत and the Hindi vernacular रिजजाना both mean "over done" but in the case of such ferments as are करक the beverage still retains its utility for a stirrup cup. कल्कभृतत्वात्—प्राविभः पिष्टत्वादिभावः द्रव्यमाई शिलापिष्टं शुष्कं वा सजलं भवेत, such being a करक the लेप which is smeared in

the bottom of the vessel accelerates fermentation to the desired point only. This is why the stirrup cup is offered to Indra as हरियोजन and he is addressed "If thy queen consort enquires, tell her having sipped the sweetened drink offering, 'I have in return given the adorer all सवैमहमदाद 'an elliptically suggestive prayer.

Havis, havisya and maháhavisya are technically different groups.

In the Márkandeya Puraná we find-

गयाया मथवापिण्डं खड्समांसं महाहविः।
कालशाकं तिलाज्यं वा द्वशरं मासतृत्तये॥
In another place of the same Puraná we find—
कालेन शाकेन महिषेवच्यैः
Again. ये खड्गीमांसेन स्रेरभीष्टेः कृष्णेस्तिनैः, etc.
In the forbidden group we find—
कृष्माण्डालाञ्चवात्तीकी पालंकी स्योत्स्विका त्यजेत्।
चरु भेक्षं शक्तुकणां शाकं दिध घतं मधु॥

It is for the आचारंगए preceptor to determine after due exegesis as to which of the articles are to be avoided and which taken. The mere mention of a plant, its fraits or leaves or any economic products brings

that particular herb under our parvis.

The first in the list of havisyas is und which in the above passage no doubt stands for paddy, and, whatever might have been its meaning in earlier works. In modern times it is an acknowledged evidence of wealth of the Hindus and is always associated (धान्य धनं न च अन्यधनं ) with heads of cattle गाधन. The terms धन and धनु are considered as powers. The Vedic application in the hymn धन्वनाणः धन्वना जिंजयेम, घन from इन to strike, also means an assemblage, etc., (धन = to produce, the affirmative quantity or plus. z-to hold, z-to squeeze; and Sáyana has derived হুৱ, butter, from খা to hold suggesting that such interchange of letters is frequently met with in archaic language.) The term una paddy, is seen not unoften added to other grains or vegetable products or seeds such as देववान्य, the देवान of Bengal, Andropogon saccharatum or Sorghum varieties, some yielding red and others white grains. Then the herb much used as a condiment the धनिया has its own history. The paddy is one of the nine twigs or plants worshipped in Durgá-Pújá. As it is a staple food, its presiding deity is Laksmi, the goddess of prosperity.

The hard seeds of the bamboo are known as বাঁষাৰ and the husked grains are known as বাঁশ চাউল just as the split grains of the coriander without husk, are called ধনে চাউল which after one or two years' keeping is used as a spice chewed with betel-leaves.

The term wa literally means anything eaten or swallowed. In ritualistic technology however, it is restricted to boiled rice, but othervise for anything produced from the grasses ( त्याजात ). There are exegetists who extend its meaning from grains to grams and pulses. Opinions differ in different parts of the country. In Bengal gram, and other pulses, split or entire soaked in water, are considered as fruits and used by the pandits as ফল e.g., মুগ কলাই, পাঁচ কড়াই মুগের ডাল ইত্যাদি are all used as other fruits. But "ফলার" the Bengali corruption of ফলাহার is at several places used to mean চিত্ত flaked rice or paddy, or ৰৈ puffed paddy, with curd and milk. Others by the term "ফলার" understand तुची etc., त्रु शक sic. "नानात ७ कनात" Such articles as पेड़ा, बरफी, गुलाबनायन and other confections of milk (dessicated milk दोना khowa) as well as sweetmeats prepared from singhárá (water nuts), arui (Arum), etc., in imitation of those made with wheat, gram or other flours are फजाइस. Each community has its own construction of the Sastras, and in many places ye (molasses) made from cane juice. forbidden in the list of Havisyas, is considered a very pure and sanctified article and so is potato a recent introduction.

Entirely different practices amongst the Hindus professing the same creed are seen in many places and are due to the illiteracy of the predecessors of the priests (प्रेक्टिंग) or of the lay flock. They are seen especially in the tract of country lying between Allahabad and Benares, wrongly called the मच्च्येग—the Sastric मच्च्येश being the tract of land lying in Vedic period between the rivers Ganga and Yamuna "गंगायमुनयोर्गय्य ये वसन्ति तेम्यः।" अति : and at an earlier period perhaps it referred to बहावने between the ancient rivers Sarasvatí and Drsadvatí, which country is said to have been made by the gods. The मध्यदेश of the present generation is included in the "Frontier forest" दशार्थ and

\* हिमवत्विन्ध्ययोर्मध्येः प्राग्निनशनाद्णि । प्रत्यगेवप्रयागस्य मध्येःदेशः प्रकीत्तिः ॥ वातुर्वण्येयस्थानं यसिन्देशेनविद्यते । स्टेड देशः सविश्वेय ग्राम्यावर्तस्ततः परम ॥ has been notorious for its turbulent residents, the predecessors of the lathi-carrying pandas and the robbers and plunderers (Thugs). Here evidently there is not observed the so-called वर्णाश्रमवर्म : the pursuit of duties assigned to each of the four classes of the Aryas. Here is not the rule of senioris prioris, a country sans cérémonie every thing done and acted upon sans souci principle sans peur sans reproche. From the lowest Súdra to the highest Bráhmana all recover their purity after 10 days of pollution by birth and death of their kins: and, wonder of wonders, the females of the Mallas (boatmen) here observe the mourning pollution for nine days only. The provisions of the Sastras as to the **पिन्**णी and त्रिरात्राशीच are unknown in this the so-called मध्यदेश. On the demise of a मातुज or मातुजानी the mourning pollution is observed for 10 days and the passage शुद्धेयद्विप्रो दशाहेन द्वादशाहेन भूमिपः । वैश्य: पञ्चदशाहेन शूद्रो मासेन श्रुद्ध्यति is a dead letter. Here an adopted son observes the ten days' 'couvade' on the death of his adoptive father as well as generative father.

No other term I think expresses the idea of आरोच better than couvade, be it due to birth or death of a kinsman. And here I use it advisedly, though couvade means the custom under which a father before the birth of his child retires to bed as if to hatch. Marco-Polo observed this custom prevalent in China and India when he visited these countries. It is still to be seen prevailing in some of the outlying Baltic Provinces of Russia. Under couvade the father is made to abstain from animal and other food, sometime before and after child birth, during which period of aloofness he does not observe the ordinary religious rites. In some countries until after the 12th day the father retires to his hammock and attends to no domestic business. isolating himself as one unclean. The formal proclamation of the adoption of the new-born babe as his child is made by the rites of the and our Sastras ordain "couvade" after the completion of that ceremony. It is after sometime, varying from 100 days to 200 days of the birth the baptismal, the naming ceremony, is observed with the auspicium of nourishment अवयात्रन. During the first 2 or 3 days following birth a decrease of its weight is observed in new-born babes, It increases in weight until the 7th day when the weight at its birth is regained. The আট কডাই ceremony of the Bengalis may be traced to this. In the 6th month the child cuts its teeth, warner. It is then that in

the register of the custalorum of the कुदानाओं the new baby is entered or supposed to be entered. Such is the fiction of the antiquity-aspiring gentlemen of Bengal. Vanity of vanities! they are as short lived as the ephemeral diptera that make much fuss at sunset and perish before dawn: gaudy and plump fungi born to shrivel in no time. Káyastha is not a Śúdra for the Durva is no grass, the water of the Ganges is no water, nor the Sálagrám a stone. But did not the poet say? तथापि सिंह: पश्चेवनान्य:

## वहिश्वनाम वाहीका विषाद्मायां पिद्याचकी । तयारपत्यं वाहीकानेषासृष्टिः प्रजापतेः (Mahabharata)

Also there is a legend in Bengal that বাগদা চিংড়ী is born from rotting কাওড়া ফল which is avoided by the tigers of the Sunderbans for its acidity.

The fifth caste, कायस्थ is in addition to those who were produced from the four distinct limbs of the Progenitor sa, the mouth, the arms, the thigh and the feet. They are all productions after the Purusa the Brahma became matured सोरिच्यत. The Káyastha is no production but is in the very corpus of Brahma. =Brahma काथ = relating to Brahma and स्थ = स्थित = inherent in Brahma. The poets invented the term and the custalorum found a nook for him between the arm and the thigh: (the thorax?) for he dared not aspire higher to the mouth. He was the scribe under the rulers, the keeper of books, the writer and engraver of inscriptions, grants and sanads: from the arrow (the sword) there was but a slight slip, to the style, which was also of iron or steel. Legends and traditions were ripe in the mouths of the village-bards, the state, the administration, the government lived in him and his name danced in every tongue कायेत and वाम्हन or वाहारा and कारस्थ. He painted letters and characters which were hieroglyphics to the uninitiated, were चित्र. From the son to its progenitor a natural deduction we have चित्रगुत, one of the 14 lords of death and the most pernicious of the same as he deals with accounts and books. But नमद (Tradition) caricatured him in the saying জাত হারালে কায়েত। গোত্র হারালে কাশ্যপ। Both are technically true allegations, too general to be subject to limitations. But whose was the doggerel काकात् बीस्यं यमात्-कोटी etc. more greedy than the crow and more cruel than Death, as well as the vernacular saying কায়েৎ চোষা গ্রাম and বামুন চোষা কল্কে?

Káyastha Kaustubha was the first sounding of the gun in the early 19th century and the Káyastha Kárika that voluminous work was the last shot of the last days of that century. The rules, the tight rope of the strict rules of Kulin and Maulik slackened the moment a heavy dancer sprang on it. It was started in the time of Nabu Munshi who was himself a daughter's son of an Andiram Das, and it ended in the 4th generation, the Blue Black took a girl of the Blue gem for his consort. But those who were considered as outside the pale of the pure Káyasthas of Calcutta, the residents to the south of Arkuli were ridiculed as related to the ancestors of the Zodiacal Queen, were the first to observe the 'couvade' on the demise of youthful Rufus cowkeeper from the 8th to the 20th of Chaitra. হাব্যাইন মুমিব: Exegesis like figures is a pliant weapon cutting any way. The thirty days' couvade' of the Calcutta and Bengal Káyasthas was supported by a stanza from the Mahábhárata—

## क्रतेादकास्ते सुदृदां सर्वेषां पाण्डुनन्दनाः । शौचं निर्वर्त्तियण्यन्ते। मासमात्रं बहिः पुरात् ॥

Apparently a settler in a wrangling assembly of Bhattácháryas. But are there not keener-sighted pupils who explain away the month by adding twelve to eighteen the number of days which the Mahábharata combat lasted and as they were all साफ्रिक the pollution अशोच due to death did not begin till the corpses were incremated on the funeral pyres?

Kṛṣṇánanda Bhattáchárya, the compiler of the well-known Tantrasára, no doubt flourished before Pranakṛṣṇa Visvas of Khardaha who published another Tantrik compilation entitled Prânatoṣiṇi. About this time the reputed Ágamavágíśa published his tantrik lore and was regarded in Bengal as great an authority in tántrik matters as the Jagatguru of the Sringeri monastery in matters Vedantic. It was the age for tántrika initiations, and preceptors of the said cult were sought even by Bráhmaṇa pandits. Tradition says that Purandar Khan, a great Kulina Káyastha of the Sarvádhikari family of Khánákul Kṛṣṇágar, instituted a methodical arrangement of the Káyasthas of Bengal serially प्रयोग कवन. He is said to have been the 13th in generation from the original coloniser from Kanauj. He must have had intuitive details or direct revelations as to the details of the

numerous descendants of the original colonisers Makaranda Ghosa and others. It was about this time the parody বোৰ বংশ বড় বংশ, বোস বংশ দাতা মিত্র কুটাল জাত etc. was manufactured as well as all those which are to be found in the custalorium books of the *Kuláchárya*, the preceptors of Kulas, families.

ঘোষ বোস মিত্র কুলের অধিকারী। অভিমানে বালীর দস্ত জান গড়াগড়ী। দস্ত বলেন ভূত্য নয় শুন মহীপাল। একত্রে বসত করি মোরা কিছুকাল।

But where? at Kanauj. Then there must be dihis still identifiable. But are there any stray descendants of the branch lines of Makaranda Ghosa? Are there any Kayasthas still to be seen of the Saukalina Gotra?

But these are useless questions, let antiquarians pry into these matters and let them explain how the deficiencies are to be made up. In Buddhist times Káyasthas were the noted scribes and the names Káyastha and Vaidya for the physician caste can only be traced to that period. Such couplets as आर्वजीची and मसीजीची are as authentic as are the synthetic आयुर्वेद which is said to be the fifth of the sacred Áryan scripture. Once you open the road you cannot prevent धनुर्वेद यन्धवेद and also " बवेद " of these Provinces to follow suite.

The plants mentioned in Sanskrit books, be they of archaic times or of recent date, are matters for us to consider because they are, or supposed to be known as, sacred to the Hindus of the present generation. But in properly dealing with the plants and herbs, etc., mentioned in Sanskrit books one must be prepared to flounder, inasmuch as our authors knew them so well that they considered it superfluous to describe them in detail with a view to identify them. One herb goes by one name in one part of the country, and the same has a name quite different with other people. But this is not all. It is not only a labyrinth of synonyms for the same article. In different parts of the country the same name indicates quite a different thing altogether sic deals is a Pine, is Pinus deodar, in the northern parts of India, in other parts, the same name has been given to quite a distinct plant Uvaria longifolia and in other place to Erythroxylon sideroxi.

It is one of the many reasons which belittle the authorities of the sales a great many of their drugs are difficult to identify. In the

preparatory prescriptions for आरोक्यत a noted emulsion for many a female diseases, मञ्च = honey is mentioned thrice. Kavirájas, the poetic physicians, some suggest thrice the quantity of bees' honey चीदमञ्च; others construe the passage differently and the authorities of Nepal suggest the bees' honey, the liquorice यष्टिमञ्च and the aquatic liquorice जलजयष्टिमञ्च।—

The same itself is a dwarfish tree of the Leguminosce, bearing scarlet bunches of flowers in the spring and producing beans with 3 or 4 large seeds the well-known Jonesia aśoka. In Southern India as well as in the so-called मध्यदेश it is a Guattetaria. But one must not forget that Botany as a science has never been systematically cultured by the Hindus, though their books from the earliest days, Vedic to modern times Laukika in Sanskrit, record the officinal and imaginary properties and uses of many of them. This indicates that they have been always recording observations on them. All their records are mostly medical or rather therapeutical, based on fanciful theories allied to the Phlogistic theories of the middle ages; the foundation-stone being the three philosophical or metaphysical attributes, or conditions of existence, viz., सन्त, कार्त तम The eternal triad group, the group of more than two, the group emblematically plural बहुवचन which term is used as समुदाय. The more intellectual Rsis of old had an intermediate between ज्यस्त and समस्त pervading severally, individually and as a whole, the Dual. The Hindu reckoning being singular, dual and plural. This idea of a triad pervades almost all branches of Indian knowledge. From the three primary deities the representatives of the kyriologies 4: 33 and wa: the fire terrestrial, the intermediate air, wind or space and the central light and source of heat the sun, the next multiple is 33 and thence 33 millions or myriads. The trio is repeated in the Bhisak-Śástra founded on tantric metaphysics इंदा, पिङ्गला, and ugan, the windy, the bilious and the phlegmatic temperaments.

Profr. Yasodánandana Sarkára of Calcutta has traced the properties and uses to the principle of an older tantrik writer quoted

by him: —

"स्वास्थमुळवणां वायुं कषाय स्वादुतिककाः। जयन्ति पित्तं इलेप्साणं कषाय कटुतिकताः॥"

Further on he says that any or air" does not in all cases mean the nervous system. He discriminates tastes of non-poisonous drugs from "forces" of those which are poisonous. Manu says-

## मुन्यन्नानि पया सोमा मांसं यज्ञानुपस्कृतम्। ग्रक्षारलवगाञ्चेव प्रकृत्याहविरुच्यते ॥

Hemádri quoting the above passage says-

तदामिषेन कत्तेव्यं प्रशस्तेन प्रयत्नतः । ग्रयञ्च मुख्यकत्यः । तद्भावे द्धिघृत-सुपादिविधायिष्यते ॥

In the Markandeya Purana under Rauchya Manvantara the wellknown रुचिस्तात्र to the manes is generally recited whilst the Sráddha The 23rd stanza runs as follow:rites are observed.

# ये खिङ्गमांसेन सुरैरभी हैः कु गौस्ति है दियमने हरैरच। कालेन शाकेन महर्षिवयाँः संप्रीणितास्ते मुद्मत्र यान्तु ॥

"May those Pitrs who are gratified by the offerings and oblations, made by the best of nest of meat of the rhinoceros, such divine delicacies, dark coloured sessamum seeds heavily alluring and Kála-sáka,

may they be pleased here etc."

In Bengal, the Kala-saka a pot-herb is identified with salars, Hydrophila salicifolus, a wild weed met with in rice fields. other species H. spinosa is not unoften substituted for it. believed to be a cooling and diuretic weed possessing blood tonic properties and is believed to have blood-forming virtues. Punjab, however, the pandits use another herb which they know as करम शाक (a colewort?). In Tibet the करम is a kind of cabbage the leaves of which are used in curries. The Karam-sága of the Punjab is a variety of colewort producing leaves in appearance and flavour like those of the cauliflower seedlings, the leaves giving more than two or three crops like the पात्रकी. The Kála-sáka of the Márkandeya Purána may be identified with the colewort, a wild variety of Brassica oleracea, of the The Arabic authors. Karamah of the Devimahátmya recital might be somewhere in Chittagong where antiquarians locate the hermitage of Medhása; but that circumstance does not discard the coleworts. Manu includes it under हविष्य:-कालशाकं महाशल्काः खद्वाचोहामिषंमञ्च—Lohá चोहा=a black goat or a wholly rufus one. But are they not आमिष?

The same Purána enumerates articles of the vegetable kingdom used as food, and divides them as those domesticated or cultivated

and those growing wild.

Those herbs which perish on the maturing of their fruits are called য়াবঘ:

श्रीषध्यः फलपाकान्ताः गणाः सप्तदशस्पृताः ।--

Amongst them are included the plantains and bananas as well as Talipot palm from whose long leaves the palm leaves of manuscripts are derived. The Talipot palm bears fruits once in 20 or 30 years and perishes when the seeds are scattered after ripening: their leaves are broader and longer than the ordinary Tál tree, Borassus which bears flowers and fruits every year. The Borassus flabiliformis trees bearing only flowers are different from those which produce fruits. male trees are known as barren as producing only spikes of male flowers which when dry make excellent cinders for the chillum smokers anavisi is a noted faggot for that purpose. The female tree produces drupes which maturing become the Tál fruit. A sweet juice is extracted from both barren and fruit-bearing spikes; which boiled down produce the jaggery mollases and the well-known crystals मिन्न्री (मत्सण्डी) so much valued in coughs and other throat diseases. We have the Brhi जीहि the paddy as distinguished from the शाली which ripens in the cold season. They both are known as धान्यः, the term शस्य being applied to the same when standing in the field. The नीह and the शाबी both produce rice as well as the view which ripens in 60 days.

" श्यामा पाठी पाठ दिना ।--जो देउ वर्षे रात दिना ।--"

The षाटिया is distinguished from the भारप of Bengal which ripens the grains during the rains also but the spikes or ears mature before they appear beyond the stalk. The last is considered impure भाशुपक्षधान्यभिवशिष्टेशमञ्च. The पश्चिका in some parts of the country is known as कार्तिकशाली autumn matured rice शरत्पक्षधान्य with which the harvest-home ceremony is directed in the Vedas to be observed शरद्वसन्तयोः चवान्नेन यजेत.

यवः Barley is said to be pre-eminently a divine grain देवास and the term अवत much used in most of the rites applies to the husked grains, unbroken अवत of the barley—the pearl barley of the grocers. A flour from baked barley (शक् of barley) is made and is much used by the Hindus of the plains as well as of Tibet. In the latter country they make dough with tea and butter and making as balls or cakes पिण्ड of the same swallow them, in doing which they use the part of the hand known as मनुष्यतीर्थ. The part between the thumb and the

fingers is the पिरतिथे, vessel also sacred to the manes over which all oblations and offerings to the pitrs should pass.

गोधूम Wheat, bearded or not. Rabhasa in his vocabulary says गोधूमसुमने। अविकास प्रावृत्येख. Some vocabularies give यवन as a synonym for गोधूम. The Yavanas of the Sastras have been finally identified by antiquarians with the Ionians (Yonas of Páṇini, who are said to eat lying down, perhaps referring to the triclinum.) Wheat was known to the ancients and was cultivated in Egypt from remote antiquity. The Ægilops are annual dwarf grasses, and have been almost satisfactorily proved by M. Fabre in France and by the Agricultural Society at Circusects garden experimentally to have been the originals from which the modern wheat has been derived. It must have been more than 3,000 years ago or perhaps earlier than that, that Ægilops ovata must have been improved to wheat. Do we not find its trace in the pre-historic Lake-cities of Switzerland?

The Nirukta (etymology and grammatic derivation) of the term गोधूम, is an interesting study. The term गोधूम may suggest two distinct radical syllables गा and धूम. In the earlier etymologies गा means वाक and thence गात्र the clouds, as bellow like the cow, they drop water गवां अपाम विदिश्लिंडितस्मिन्देव सुखं ताः तस्मान्मेचोद्शक्षिगेच्छन्ति। The term गोत्रा

means the earth पृथिवी as many say यांहाभरभू है तांहा मेव..

धमति एव गिरुकार्ग, धमन्ती गञ्जन्त. But धूम has been described in the Chhândogya Brahman(?) to mean darkness of night

य इमे प्राम इष्टाप्तें दत्तमित्युपासते ते धूम मभिसम्भवन्ति धूमादात्रिं धाकाशाद्वायुं वायम् त्वा धूमोभवति मेघो भूता प्रवर्षति त इह बीहियवा श्रोषघि etc.

The name प्रावृत्येयव veiled barley is suggestive.

श्राण्य Under this head all minor grains may be included. Hemadri in his Notes gives वरिका as explanatory of श्राण्यः. But what are the वरिकाः? Is it from श्रण् = to sound, for श्रण् क is inferior and low, and a field bearing panic is श्रण् Amara in his vocabulary gives गृह्याण्याः समाः meaning minor, negligible just as तित्य तैजीनवन्माणोमनुभंगा दिख्यता. Under श्रण्य Hemadri includes प्रियङ्ग कङ्ग both बदारचीन and कुरुविन्द as varieties of वीहि. His जित्तिंका may be the इन्यातिक of Bengal. श्रणीयस्त्राच शब्देन संज्ञाकरणं व्यवहायं क्षेत्र स्त्रम् । श्रभनया भिष् व्यवहायं व्यवहायं नः श्राच्यास्म यदः ।

गवेधुका: are those which produce seeds like कुनुस्म, the बरे of the U. provinces, the Safflower Carthamus tinctorius. There are two varieties of this, the one without thorns being that which yields the Safflower.

মঠকে a kind of grass seeds fit for the monkeys to swallow. But in another place it is meant for জাকা (the Capsicum?)

वेग्रयवा are bamboo seeds.

शाजी: There are रक्तशाजी, महाशाजी, कजम त्र्यंक, शकुनाहु, सारामुख, दीर्घग्रूक, राष्ट्राक, सुगन्ध and पटंग.

Hemádri enumerates about 14 varieties of न्नीहि:—viz,, सितगौर महागौरी, कृष्णन्नीहि, जतुसुख, कर्कुण्डक, जोचक, परापतक, स्कर, कोहालक, केाजाब, चीनशार, वर्द्ध, गन्धन, कुरुविन्द and पाटला.

In the Notes मुद्गा are described as शिम्बिबान्य, grains from pods,

pulses.

Talking of canes which yield sugar generally called इंडव we find mention made of प्रोंटा (पेण्ड्रक) of these provinces, the वांशिक, the कम्मोर (काजवा?); the नेपाजशात a (Nepal variety?) and the शातपर्वक with a hundred nodes.

Under भारत the edibles, the Puránas enumerate a great many articles; fruits, roots, tubers, leaves, herbs and grains. But the "Edible" भारत of the Śastras are defined दन्तेख खण्डावागियोग । i.e., अवस्वण्डनमन्तरेणाव्यवहारयोग्यानि भोज्य. To be swallowed after several bites, chewing and mastication are processes before deglutition, drinking between morsels was not the general rule. Indeed water was sparingly used in meals. To rinse the mouth a quantity of water held in the hollowed palm of the hand is sucked repeating अवस्वायस्य मिस स्वाहा 'may this be as sustaining as ambrosias' and the meal is finished by another handful repeating "May this be an ambrosial covering of the food taken." It is said that some great minister of England used to chew a morsel of food forty times before swallowing it since mastication helps digestion. Fruits and flowers mentioned in our books besides those used medicinally are a host. The following are a few of them:—

Fruits—side otherwise known as clause; is it because it has an acid taste when made into a chutnee and a flavour tempting. It is, I think, included as one of the undesirable articles as a food for the elite Brahamanas. It is said one dying within six months of tasting that fruit is carried to hell. It has a hard rind like the Bel-fruit Ægle

Marmelos, and it is considered, a fruit with virtues the opposite of the Bel. One dying within six months after tasting the Bel-fruit is carried to the region of Mahádeva. The Śástras of course teach men what to take and what to avoid.

श्रीनिकेतन is a रक्तविल्व an Ægle with reddish rind and though the बिल्व is addressed as श्रीफलश्रीनिकेततोसि सदा विजयवर्द्धन । Śriphala and Śriniketana being synonyms there is however distinction श्रवान्तरभेद between the two varieties. There is a Pauránic legend connected with this tree. With a view to extol the worship of Śiva, Laksmi, the consort of Viṣṇu, is said to have offered her breast as offering on the lingam of Mahádeva, who was so much gratified with this mode of adoration that he insisted on the observance mentioned in the couplet—

विना भस्मत्रिपुण्ड्रेख विना रुद्राक्षमीलया । बिना मालुड् पत्रेख न यजेत् पार्थिवं शिवं ॥

The three horizontal marks on the forehead with ashes relate to the favourite abode of Mahádeva the cremation ground, the Rudraksa, literally the eyes of Rudra, are memento of the cosmic disturbance connected with Tripura-vadha—शियुस्त यहे काले which required gigantic efforts of Rudra द्वरपाद the tears, which fell from the eyes of Rudra became what are called a kind of बद्दी growing wild in the Himalayan hermitage known as बद्दीकाश्रम. And the leaves of the Bel tree represent the blossoms of that tree: Are not leaves of such flowers as are offered in worship also directed to be equally used? The leaves, no doubt, contain some aroma of the flowers sic Eglentine.

regions—the famous कदलीवन is said to be the abode of Mahádeva and of all fruits those of the Musa were more accessible for offering to the god of the Sub-Himalayan range. Kailása, no doubt, is a favourite haunt of Śiva and is one of the loftiest peaks on the north, overlooking the Mânasa lake. The term literally means as white as crystal.

The following nursery doggerel of Bengal may throw some light on the Siva Pújá so general in the month of Vaisákha amongst the virgins of Bengal.

শিল শিলাটম, শিলা বাটম, শিলা আছেন ঘরে। স্বর্গে থেকে মহাদেব বলেন গৌরী কি ব্রত করে। আস কাটম, পাপ কাটম, মহাদেবের সেবা কাটন।
মহাদেব দিলেন বর, কল্যাণ কুশলের ঘর।
আকন্দ ফুল বিল্পদল, তোলা গঙ্গার জল।
এই পেয়ে তুই্ট হলেন ভোলা মহেশ্বর।
ফুল দূর্বা রম্ভা-ফল খাঁড় বিয়নের বা।
নারীর হাতে বেলের পাতে শীতল শিবের গা।

Foot note.—(1) শিলাটক a room on the top of a house, the চিলেরঘর—the শিলা ঘর, the fittest, being the highest for worship. (2) শিলাবা—শিলাবাকল—a lichen said to be cooling and lithonthripic. (3) শিব. (4) ব্ৰড. (5) খাটন, work, labour. (6) Khanda, molasses (7) বেনা—a fan. (8) বায় ৷

There is much to be understood in the above lines. From the earliest age we are taught to regard our gods as simpletons, most easily to be duped. Some say that there are two fools for every one to dupe, to throw dust in whose eye is easy, they are God, the Lord of the universe and the head of a house from both of whom individuals In the case of a master of the house, hide all their misdeeds. it is possible, for he cannot be present at all times everywhere and physically it is easier. But to hood-wink the Lord, God, who pervades everywhere and knows all the easiest means is to endow him with unsteadiness susceptible of ignorance or wondering, roaming, whirling round. This is specially the case of Mahadeva whose another name is आग्रतोष easily gratified. In more elaborate prayers this peculiarity is also attributed to the Female Energy चित्तेक्षण समरनिष्द्रस्ता च etc., on this pivot the whole cult of the modern ecclisiasts is founded. Lead any sort of life, but tell the beads and utter Ráma Ráma and you are assured a pardon eternal. It will thus be seen that the Simplemindedness (ভোলা) is not the exclusive monopoly of Mahádeva. Humanly, forgetfulness, forgiving, no doubt is a desirable thing. Poor Mahadeva! He is with us not only a simplehearted being but one who is a drinker of bhang and a smoker of Gánjá (Hemp), two drugs not known to the early authors. Is it not said--

# ग्रस्यकः पिशुनश्च कृतप्रचिर (दीर्घे ) रोषकी । चत्वारः कर्मचाण्डालाः जन्मतश्चापि पञ्चमः॥

one who broods over his wrongs and retains malignant wrath for any length of time is as low as a chándál, by his action?

कट्फल has been described as कट्फलाल्यवृत्तस्यफल the कायफल of the

bazar which has an aromatic flavour, it grows in Western India whence it is imported to Calcutta. Some identify it with *Gmelina arborea*? Hemádri says

कींकणी is a grape, a द्वाचा कुकण देशप्रमव महीक is also a दाचा undried form of किसमिस ? कतक otherwise known as निमंजी, seeds of Strychnos potatorum, but used as an article of food otherwise than a clearing agent is not much known. The dry seeds when rubbed on the inside of an earthen jar known as a जाजा (or कुंडा in other places) precipitates all dirt and earth which may be found suspended in the muddy thick water of the rivers during the rains. Water so cleared should not be long kept as the starch from the seeds soon produces putrid fermentation. Amongst other simpler means, the dry leaves of the bamboo which fall after maturing if placed in water are said to clear it of all earthy matter. Others use alum but aluminated water is not always desirable.

From remote antiquity flavouring water with camphor has been used in rituals; we meet with जलञ्च शीतलं स्वच्छं कपूरेण सुवासितं. In the earlier days of the 18th and 19th century the elite of Bengal for filtering purposes used a gumlow of coarse of sandstone through which tricked cleaned potable water. It was before the days of charcoal and sand filters and some of those stone gumlow filters retained the brackishness in the gumlow dropping only sweet crystal water. Every house in Calcutta had more than one of such stone filters. From what part of the country the said stones were quarried is not now remembered. In the Pathuriaghata caves near Cohlgong on the Ganges, one could perceive the trickling of water and notice crystals of stalactite hanging from the roof. The learned patriots of India should never neglect this economic wealth of Bengal that puts to the shade the glued charcoal blocks and the porous plaster tubes of Pasteur said to be made of infusorial earth. We have been taught वस्त्रपूतं पिनेत् अपः and one of the best of such बख is felt कम्बल, the जमायट of which घोचीs are made in the Western Provinces of India, which remove not only the suspended matter but a large proportion of micro-organisms present in the water. The foremost of our physicists should investigate why the cloth strained water of the famous पेका बाँच in Visnupur, Bankura, though retains a great many of visible green matter suspended in water, is considered to further digestion and assimilation of food. Students of Pasteur institutions should ascertain which micro-organisms are healthful.

করক is said to be আর্কনংয়কন্ব, महाराष्ट्रिशे সমিত্ব. Is it the মানুক (কেঁউ of Bengal)? which has been excluded from ছবিত্য—"केंग्रुकेतरं" or is it what is known in kitchen gardens as Jerusalem artichoke or girasol, the আদিচক of the gardeners?

कर्केषु आरण्य बद्दी फल the Jhar-Baili of these provinces. An acid condiment much sought for by the up-country people and passes as आमन्द्र, evidently a misnomer for it is powdered dry वेर wild zizyphus or मार वेर च्र. It is used as a cheap article for chutnis. But the कर्केषु mentioned in the ritual of Durgá Pújá must be the delicately flavoured क्राच्य of Bengal, being a tasty electuary of ripe jujube. Indra is said to have spat out thrice like wine-bibbers the Soma juice from which three articles were produced.

यत्प्रथमं निरष्ठोवत् तत् केल सममवत्। यद्दितीयं तद्दरं। यत्तीयं तत्कर्कनधुं।

Sáyana says क्वलं बाल खड्जूरफलमभूत्। बदरं क्रमुकपरिमितं सूचमं बदरीफलं। कर्कन्धु हरीतकी परिमितं स्थूलं बदरीफलं does he mean, the पियुंदी वेर ? and flour from these baked make three sorts of Vedic शक्त-त्रुयाः सक्तवे। भवन्ति. It reminds one of the Kava Piper methysticum of Linn? Is it the Sirium decumanus of Rumph or is it the South Sea Island intoxicating species? This stimulating and intoxicating drink is prepared as Capt. Sir Everard Home, reported by chewing the root and ejecting the saliva into a bowl. The juice so obtained is diluted with water, stirred and strained. The use of such disgusting drink appears to have been common with our predecessors the gods; otherwise how could articles spat by Indra become fruits meet for offering. The well-known condiment of the Burmese and thence introduced as a fashionable article with the Mugs of Arakan and South Chittagong also Gnappi according to some the balachang of the Eastern Seas, made up with fermented small fish with prawns and shrimps and dried and mixed with turmeric and capsicum. No food is deemed palatable without it. Its use extends from China to the eastern districts of Bengal. Although much gossip and slander shroud the condiment it is said to be prepared by all carcasses of the village pounded with chillies and turmeric and made into balls, their stench is disgusting. Persons with specially trained taste relish it and in modified forms we meet with the reminiscence of "কৈডিম্ব" "মজাগুরা" amongst the villagers of the eastern frontiers of Bengal. The dried-fish-trade still prevails in parts of riparian and

maritime Bengal. The notorious actu get dried bamelo, Bombay-duck, a variety of Saurus, a small fish about 10 inches in length semi-transparent and gelatine-like is considered when fresh a delicacy, for it stands not being fried without a coating and therefore better preserved for use when salted and dried.

इमुरं. Hemádri identifies it with another article known as इस्तुम्बरं. But इस्तुम्बरी, इस्तुम्बर are known to be pungent seeds used as condiments, the coriander. ?

कहफता is तुम्बी of Hemádri. Is it the तित्वाड of Bengal with which when dried the fishermen use as floats for their nets and the mendicants as water-pots The later authors say अवायुवर्त्वाकारं वार्तांकुं कृन्दसिक्षमं, are forbidden articles, the matrons say निकक्षा लाखे are unfit to be taken. Other fruits of this family of cucurbitacæ are known to produce bitter fruits—तितशास, bitter cucumber, the तितनेनुया, the जिल युक्ता of Bengal acquire that taste by heritage or by accident.

নিম তেতো হালিম তেতো তেতো মাকাল ফল। \*
সকলের চেয়ে অধিক তেতো বন সতিনের ঘর।

कृत्व is a round वृत्ताकार श्रवादुणव-gourd.

उद्मा उ-कर्कोड़ and not the बैताइ of the Uriyas. There is a diminutive variety called स्वरंग इस्माण्ड. Two varieties of the इस्माण्ड are seen in the bazars of Bengal, the पांडकमडा, पांशकमडा, the रचसवा (ashen?) of these provinces, the चावकमडा of Bengal villages because they are allowed to ripe on thatches where the plant trails luxuriantly, are all the इस्मांड of the Sástras and they are hashed with the sword as sacrifices. There is another variety a much smaller and roundly flat fruit cultivated in the eastern parts of Bengal and imported to Calcutta for confectioners. These latter are known as गिमि or Guinea? or चेंची इमहा.

करञां—नक्तमालफलं or करञाकं. Is it the ভাল করপ্ত of Bengal the Galedupa indica or arborea, Pongania glabra, which yields a useful oil from its compressed seeds or it is the Verbesina scandens any how neither of these yield any edible fruits.

Carissa carandas yields an edible fruit much used for tarts and pickles. There are two cultivated varieties the grey and the red, the former being known as an variety. There grows a wild variety

<sup>\*</sup> Cucumis coloryeth. The roots of a white variety are sometimes used in dropsy.

on the rocky hills of the Vindhyas which yields sub-acid small pea-shaped berries much relished as cooling in the arid dry country.

कपाल, नालिकेर or नारिकेल the cocoanut? appears in one of the passages from the Puránas quoted by Hemádri. Is it because the hard rind called in this part of the country खेपडा which also means the skull. Of fruits the cocoanut is said to be not the creation of Brahmá the universal creator: but that of Viśvámitra a clever Rsi who is said to have contemplated creating beings other than from the sexes. The cocoanut is believed to be the skull part of the man, proposed to be dropped from trees: the head was created first and the skull of the nut inside the coir is said still to indicate the embrionic eyes and the nose Brahmá afraid and urged by jealousy lest his monopoly be affected, interfered and further development of the scheme was abandoned. Viśvámitra is supposed to have produced better-developed fruits, etc., than the antiquated palæontological Brahmá had turned out. The villagers compare the two creators side by side by naming such fruits as the following:-

Of plantains the old creator
Brahma is said to have made
the Káṇṭháli, a variety of
Musa sapientum the seeded
variety or the Daura, or
Vichie

Those of Viśvámitra are said to be Musa ornata the Ghikalá, the Chatim, the Martaban, the Champa, etc.

The नाना.

Anona reticulata, and muricata.

The smar the Sarifa.

Anona squamosa.

Humorous ballads are often chanted in the villages about the dullness and stupidity of Brahmá the antiquated and obsolete creator—

বিধাতার কি বুদ্ধি মোটা
পদ্মের মূণালে কাঁটা—
ইক্ষুদণ্ডের নাহি দিল ফল।
বিশ্বামিত্র বুদ্ধিমান।—
ফুলের গন্ধ জামে দিয়ে করলে গোলাপজাম।—
রাজা রাধাকাস্ত পেলে তাহার সন্ধান।—
স্থখচরের বাগানে করলে গোলাপী কাঁঠাল।
চন্দন গাছের ছায়ার তেঁহু সোবার আসন
লেবুর মাঝে লেবু রচে তিনতলা লেবু, তাতে একটিমাত্র ছাল।

এলাইচের গন্ধ দিলে কলস্বায় খাওয়াইলে ঝাল।—
পাণকপূরের পাতায় হ'ল কপূর মৌরীর মেলা।
কুল গাছের নরম ফল নাম পানিয়ালা।
পীচের আঁটির ভেতর বাদামের স্বাদ।—
লাল রঙ্গের তেঁতুল খেতে অতি মিঠা।—
আদায় দিয়া আমের গন্ধ নাম আঁব-আদা।—
বকুল গাছে থেজুর ফল খির খেজুর বড় মিঠা।—
etc. etc. etc.

But Visvâmitras scheme is still partially apparent, for in the Eastern districts of Bengal ripe cocoanuts have been seen to drop from the trees after sprouting leaves and sending down roots ready to strike and grow wherever they fall much like the sprouting nodes of the Agave Americana.

The प्राप्त Butea frondosa has lost its place and is now remembered as one of the faggots (समिध्) special to one of the nine ancient planets. The same may be said of the Somalata सामजना which is now a debatable plant: from Sarcostemma brevistigma, to several species of the Ephedra pachyclada, Boiss, Periploca aphylla, Setaria glauca and a Putiká प्रिका vulgaris an archaic substitute. The Ephedra pachyclada growing in Afghanistan is called the um or uma as well as a wild vine in Káśmir which is known as um, umber. It has to be ascertained what is the ষ্য or the phap of Tibet (Hop?) श्रमिषुतयवचूर्ये मण्ड treated with its powder and packed in वसतीवरी produces an alcoholic drink much used by the Thibetans which tastes something like the quit of the Santals, Dhangars of Chota Nagpur; the latter pour boiled rice with the gruel in an earthen vessel the inner surface of which has a coating of some ground drugs बाहुले root not Kampfera galanga? The fermentation in both these cases is winous and acetic as well.

Some of them go by the name of Khaná, a mythical learned girl, whose sayings are much recited as authorities in connection with village life. In the matter of a location for residential purposes we find

পূর্বে হাঁস, পশ্চিমে বাঁশ, উত্তর ঘিরে, দক্ষিণ ছেড়ে, বাড়ী কর্গে ভেড়ের ভেড়ের।
A burlesque doggerel ending in a coarse, rustic tongue; a tank to the east of the house is much desirable for many purposes, it affords the sunshine of the rising sun, and the steps बाट being from the westbank, the bather faces the east the direction fittest for all religious

observances. The west is the quarter from which strong gales and tree-felling winds blow and to have bamboo growths on that side is desirable as buffers. Besides, they shelter the house from the unpleasant afternoon sun. It is generally believed that the afternoon sun produces headache. The Śástras also forbid the observation of a setting sun which induces toxin in the system. The south is the best side of a house to be left open, for the summer breeze blows from that direction. Is it not said of a room or house that

পূর্বব দ্বারী সদাই তাজা, দক্ষিণ দ্বারী ঘরের রাজা, পশ্চিম দ্বারী সদাই তাপ, উত্তর দ্বারী ঘরের পাপ।

This idea is much corroborated by the Vástu sástra which forbids extension of buildings to the south of a location.

Several trees and plants are forbidden to be allowed to grow on household residential lands. It is said that the roots of a Ziziphus कुल, बेर, बदरी, should never be allowed to cross those of a palm ताल. Carica papeya, a recently introduced plant from the new world is forbidden to be allowed to grow near a residence. The gases emanating from its foliage are considered injurious. Pieces of fish hung from its branches are known to be much affected, the tissues disintigrated, the muscles softened. The villagers have observed it and they put in a piece of the green fruit when boiling tough pieces of goat meat. The milk from the incised unripe fruit is used as anthelmentic when given to children with cows' milk, people affected with constipation or with biles use its fruit.

There are many plants which are directed to be grown on homestead grounds and the foremost amongst them are the Bel fruit, the Harsringar, Nyctanthes arbor-tristis, the Nerium and the Ocimums.

The स्थार. Is it the modern रगर wood, a substitute of the dark Agaru? Gobhila in his Grhya Sútra speaks of this as an aromatic cosmetic. The Kurma-Pradipa which is a sequel of Gobhila says स्थारं सुरिभन्न में चन्द्रनादि विलेपनं. In the Taittiriya Brahman we meet with this cosmetic and Sáyana says स्थागरे नाम कश्चिद् सुगन्धद्रव्यविशेषः। स्थागरिष्ठेन तस्याः खियाः सुखे तिलकायलंकारं चकारं । Is it the archaic form of तगर?; for in बृहत्संहिता we find तुल्येपत्र तुरस्कवाल तगरेगेन्धः स्मरोदीपनः। Some books read तुल्यपृष्टे. In the निवण्डमकाश, तगर is a बङ्की and its root may be तगरपादिका of Medini. In the Mahábhárata स्थार is an ointment, a toilette unguent, or cosmetic.

त्रियंगुचन्दनाभ्यां च बिल्वेन तगरेण च पृथगेनानुलिप्येत केशरेण च बुद्धिमान् ॥

The दमनक is a favourite herb of Mahádeva. Is it दोना, चिनदोना Daphne oleoides? or the नागदोना Artemesia vulgaris or the प्रन्थिपणीं? the पंचापाता Pogostemon patchouli or the पंचक = कर Sassure । lappa, the Costas कारमीरज?

The प्रियंगु—Agalia Roxburghiana of Western India or the चिरंजी of these provinces, the पियाज of Western Bengal, the Buchanania latifolia from a variety of which the Nepalee extract the Chiru चीर butter

a specific for chaffed hands.

Take the waterlilies. सै।यन्बिक a fragrant waterlily is said to be सन्ध्या विकाशिन: शुक्रपरेज. Is it a Lily Nymphhea or a Nelumbium? But सन्ध्यामाजती because it opens in the evening, otherwise the Gulap-pas so called after its shape is Mirabilis Jalapa, L.

हञ्चोक, the हेला of Bengal which is however white; the Sástric हञ्चोक is called रक्तसन्ध्यक, रक्तसीगन्धिक. Is it the रक्तकन्यल of Bengal? But उत्पन्न and कृवलय are the generic names of lilies. इन्दीवर is a blue lily also named कैयव (कुईवेरा of these provinces.)

शानुक means tubers or rhizomes of lilies, a पुण्डरिक is a white lotus

and केकनद the red or pink coloured.

A great many articles from the vegetable kingdom are used in our incenses. Incenses are of five kinds viz., (i) Niryása नियोस, Resins and gum, such as द्वना and गुगुज, etc., (ii) Powder चूर्ण, Nutmeg powder, (iii) गन्ध Musk, Civet, Ambergris, (iv) कार such as काजागृह and (v) is made कृतिम confected, manufactured.

Under the woods the following may be mentioned:—जटामांसी, दारु, सिल्ड्क, अगुरु, सरब, पत्र, मलयसम्मन, हीचेर, कुष्ट, हरीतकी, सैलज,

Sarala is Pinus longifolia, दाइ is Deodar pine, पत्र may be the तमालपत्र or the तेजपात

हीवेर is गन्धवाला (Pavonia odorata).

**कुष्ठ-कुड**—Sassurea lappa.

जरामांसी Nardostachys Jatamansi.

श्रीबन is it Storax or Benzoin?

Under the saw the Sastras enumerate a great many vegetables and corns and the years several wild ones. Neither the cabbages nor the turnips were unknown to the Hindus of yore but they had different names for them.

The Kuśá grass, has been named by Botanists as Saccharum antiquorum which to the laymen mean the primitive form of the

sugarcane. Trace backwards from the American cane to what in Bengal is known as सामसाइ। काला etc., back to the कल of these Provinces which are hard to chew and suck. It is but one step backwards to the Kuśá grass. In the early forties of the last century fastidious persons used to stir their bowls of milk while boiling with rods of sugarcane— वैदित. The taste which such stirring used to communicate to the boiled milk was much appreciated by them and was often sought for. In the Vedas the boiling of milk and its flavour and stages are assigned to different gods. The stanzas quoted below explain the matter.

रौद्रं गवि । वाय्व्यमुपस्रष्टं । ग्राश्विनं दुद्यमानं । सौम्यं दुग्धं । वार्यमधिश्रितं । वैश्वदेवाभिन्दवंः । प्रौष्णमुद्देतं । सार्स्वतं विष्यन्दंमानं मैत्रश्रशरः । धातुरुद्दांसितं । बृहस्पतेरुत्रीतं । सवितुः प्रकान्तं । द्यावापृथिव्यश्रिद्धयमाणं । पेन्द्राप्तमुपसन्नं ।

The several conditions of boiling milk are favourites of certain gods. Milk while in the cow is dear to Rudra, when sucked by the calf is dear to Vâyu, whilst being milked is dear to the Aświnis, the drops which are scattered by the ladle while boiling after being milked dear to Soma, whatever is found in the froth in the calf's mouth is dear to Varuna, the drops which sprinkle out in stirring by the ladle boiling milk is dear to the Viśvadevas, what ever rises in the boiling of milk to the brim of the pan is dear to Pusan, the portion of milk which in rising attaches to the brim of the pan is dear to Sarasvati; whatever cream covers the milk is dear to Mitra, after boiling when being cooled the vapour is dear to Dhátá, whatever overflows the spoon is dear to Brihaspati, etc. Delicacy of taste and, sense of smell was a sine qua non of the gentlemen of those days. Many anecdotes and stories are current here as well as in Bengal about the delicate nature of the people of the genteel class of the last generation and to verify the Vaidya Śástra physicians used to make "men." It was not every tail-less biped for which the Vaidya injunctions were made. What may be poison to one man is food to others. And hence the saying current in Vindhyáchal that जेनलाना प्रशह है, शानसा का काम करता है।

Aparájitá (अपराजिता) is the name for Clitoria ternatea an indigenous creeper producing dark or grey coloured flowers which have acquired a sanctified place in the mystic ritual for their shape. In the

Śástras it has been described as रहरका (in love with Rudra or vividlyred-coloured): a metaphor which is suggestive of many a legend; but there are white-flowered varieties as well, double flore pleno of the cultivated kind. Literally it means the unconquered and in one place the Female Energy is called सदापराजिते देवि. Always unconquerable, indicative of passion, the Tantras describe the female sex as being seven times more excitable than the male. The अगराजितारेवी is described as having a birdlike face or bird-crested शिखरे खगरूपिणी। not much different from the Egyptian eagle-headed or eagle-faced goddess. But she is said to reside in the region of empty space श्रूत्याबोककृतावास. What relation this particular deity who is invoked in the central mystic square on the 8th and 9th days of the Autumnal festival Nouvena has with Durga, is to be ascertained, but the term अपराजित means the north-east corner अपराजिता. वास्थाय वृजेदिशमजिह्मग which Kulluka explains by श्रपराजितामैशानीं दिशमिति. The creeper Clitoria ternatea is worshipped in the concluding ceremony of the Durgá Pújá दशम्यां च नरैः सम्यक्पूजनीया पराजिता। जैमार्थ विजयार्थ च A ring of the creeper is worn on the right arm which with betel-nuts hanging from a Sami tree is worshipped. शमीशमयतेपापं शमी लो हितकण्टका etc. (शमी is Acacia suma) the mantra has धारयामि भुने द्त्रे। and further बलं मां घेहि वलयः and so forth. The armlet made of this creeper is then cast in a cup of milk, like the cord of अनन्त

Such is the power of words; the authors say तत्र्जायाः फलानेन अपराजयस्थाकेतस्यास्तथात्वम् ॥ What is this deity who has the figure of a bird on the crest? In the Svayambhu Purána there is mention made of a goddess named खगानना. But the शून्याजोककृतवास does not apply to that manifestation.

The above though included in the rites for performing Durgá Pújá according to the Brhad-nandi-keśvara-Purána, is mainly founded on the Tantric Budhists mystic rites, which are often more mysterious than the methods and expressions of the Rosicrucians, Gnostics or any other forms of the early eastern church of the Christians: at times more obscure than those of the Druids; and perhaps more anatomical. To clearly understand that manifestation invoked in the central spot of the Sarvatobhadra Mandala in the eight petals and the toranas and corners of which Dikpálas, the Bhairavas, the Batukas and other Yoginis are adored one must be initiated in the Tantras and must be accustomed to the crudely vulgar

anatomical expressions. The names of many of them are not to be found in the Puránas, they are wholly tantrik. The Ánanda-Laharí also called सान्द्रश्वेजहरी consisting of 103 stanzas and ascribed to the great philosopher Sankaráchárya is a masterpiece of poetry in modern Sanskrit; but the ideas are mostly based on tantrik principles and imaginary fanciful anatomy. Dealing with the six mystic wheels of the tantrik, located in the human body, the 36th stanza deals with the आजाचक said to be located between the eye-brows, the frontal sinus which is close to the Cristagali and the sphenoidal air sinuses. Which of these is meant by the श्रूनाजोक as the seat of Intelligence ज्ञान the wheel or nervous centre of command, is a point of enquiry. The stanza runs thus

तवाश्वाचक्रस्थं तपनशिक्षोटिद्युतिधरं
परं शंभुं वन्दे परिमिछितपार्श्वं परिचता ।
यमाराद्धं भत्तयारिवशिशाद्यीनां च विषये
निराहोके छोको निवसति निजाछोक्सवने ।

"In thy wheel of intelligence which is as brilliant as with the lustre of a million of suns and moons. I adore and bow to the sole, only Sambhu the fountain of happiness whose side is thoroughly mixed or veiled, who is fit to be adored with devotion in the purifying region of the sun and the moon, the region without light residing in home of thy individual lustre."

Reading this with

सुधासिन्धार्मध्ये सुरविठपीवाटीपरिवृते
मिखिद्विषेनीपापवनवति चिन्तामिखिग्रहे।
शिवाकारेमञ्चे परमशिवपर्येकनिळयां
भज्ञन्तिर्वाधन्याः कतिचनचिद्वानन्दळहरी॥

The Tantriks like the spiders cull venom from the flowers whence the bees only suck honey: like Charcoal makers in a flower garden and not like florists. This reminds one of the morale which a licentions young prince is said to have said after his study of the entire epic the Ramayana, Do not the followers of the Evil one, cite the anecdotes of Brahma even with Savitri? As a precedence, to follow and not as a warning—"Beware of the latches"?

Such is the verbal meaning of the stanza. In this the deity addressed is said to own the wheel, ( क ); the (nervous) centre for 16

it is said (तव = thy) where the lonely sole Sambhu शंधु the spring or fountain of happiness. परं = alone, lonely or the supreme source of bliss शंधु. Which शंधु is परिमित्तत thoroughly assimilated in his side by the touch of the final pyre परिचता or it means thoroughly covered. The said परं शंधु whom we adore is no other than those purified by the sun and the moon or शुनी = the pious student, but the विषय the region = the world = the subject-matter of contemplation of even those who are purified or sanctified by the sun and the moon. The said विषय = region is without light निराबोक = dark, बोक: = world, region, the seventh is said किर कर सम्बद्धिक : or समझके: The fourth बोक: of the Brahmaloka is permanent but due to its heat it is ordinarily uninhabitable. Does the passage refer by निराबोक बोको to the region of combustion, the luminous sphere which envelopes the region निराबोक of no combustion and no light? Which region is said to be her personal, individual abode brilliant with her own refulgence?

Commentaries on this stanza by those versed in the mystic tantras no doubt would elucidate the passage.

One of the Yoginis of the tantra is named अपराजिता.

ग्रपराजिता च कत्तेचा सिंहाकढा महाबला। पिनाकेषुकरा चैव खट्वाखेटकघारिणम्। त्रिनेत्रेन्द्रजटाभारास्त्रत वासुकिकंकणा।

It is not included in the 64 principal Yoginis enumerated in the ritual of Durgá Púja. Mayadípiká amongst the endless nominal forms of Durgá enumerates जया, विजया, जयन्ती and अपराजिता. Under 64 principal Yoginis, attendants of Durgá we have such names as अवोभ्या, अवया, जयन्ती, दुर्जया, विजयन्तिका. Some of these are repeated and others variously formed derivatives of conquest and victory. The first अवोभ्या reminds one of a Buddhadeva of that name adored in Nepála. Associated with Bhairavas and Batukas, they are a legion by themselves.

What relation there be in the खगानना देवी of the Buddhist Tantrik Purana and the शिखरेखगरूपिया देवी invoked as ever-victorious सदापराजिया is what those versed in the mystic lore of the tantras should be able to explain and how the 38th stanza of the Ananda-Lahari translated by the Avalons as waves of Bliss which edition however ends with the 20th only.

From Clitoria ternatea a yoni or Yantra flower, the Yantratva is extended to the Agati-grandiflora, as well as to Sesbania and above all to the Hibiscus rosa-sinensis, the shoe-flower of the Chinese. This is much extolled in the Tantras where mercury is known as the that of Mahádeva and they say it contains mercury (vermillion is red because it has mercury in it. Phlogistic theories). The because it soon withers or because it vapourises mercurially—is as evanescent as mercury—unstable. Some trace it to japa to count or turn beads, etc. Any flower of the papilionaceous make is not unoften called a Yantra-flower and those of the sesamum carry a tradition:—besides being the prototype of the best form of nose—aquiline curved like the beak of a parrot, that whoever plucks a flower of the sesamum from another's land is bound to be a slave to him.

Esthetics like tastes differ. sales and so father to test the depth of knowledge of his youthful son who had been studying in a college of physicians, gave directions to the messenger deputed by him always to sleep in his journey under a tamarind tree, to take masuri dál and so forth, how the messenger reached the youth in a shattered condition of health, much unwell, and how the youth on the return journey advised him always to seek shelter under a Nim tree.

Pátalá. What does Páṭalá (পাহলা) mean? Does it mean the particular flower Bignonia suaveolens the পারুল of Bengal? "সাত ভাই চিম্পা জাগো রে। কেন বোন পারুল ডাকো রে।" A doggerel much known in the nursery! Thereby hangs a tale, the seven sons of a king were buried near one sister; on the graves of the sons, seven champa ব্যক্ত trees grew up and close by on the spot where the girl was buried a Bignonia sprang up. Who knows what the stanza means? Were there seven separate trees of ব্যক্ত ? seven separate sorts or varieties of the champáka or they all combined in one tree? Tracing the legend it is easy to name seven ব্যক্ত viz., Michelia doltsopa of Buch a tree growing abundantly in the forests of Nepal whose wood is fragrant, it is not noticed in recent works. It cannot be the ক্রেক্ত of Nepal forests, wood is not remarkably fragrant. Michelia cathcarti has been identified by some to be the ক্রেক্ত but neither its flowers nor its timber suggests that name. Michelia champaca Linn., no doubt is the

ordinary star of Bengal. Michelia excelsa otherwise known as Magnolia excelsa is सफेद चम्पा of Nepal, it is also confounded with बढ़ा चम्पा which undoubtedly is a different flower. The सप्पा of Assam is undoubtedly a Michelia, it may be M. oblonga Wall., but has it a fragrant flower to name ? The साल चम्पा of Nepal Magnolia campbelli produces fragrant large flowers but the अण्डा चम्पा of Bengal and the दुसी चम्पा refer to the same plant, its flowers though large and white are almost scentless or of very fleeting fragrance. The term चम्पा or चांपा in the Bengali vernacular applies to flowers of diverse genera, to those which bear large and strong scented or fragrant flowers sunsur to which has been applied freely the name of चांपा. There are the सूँईचांपा, the Kampfera rotunda, and the दुवावचांपा, Hedychium coronarium both of the Ginger tribe. The पुत्रागचांपा, Alpinia nutans or Galanga is no Michelia nor Magnolia though closely allied to Mesua ferea, the well-known नागेश्वरचांपा which is of two varieties, ordinarily the one with white petals is met with about Calcutta gardens. The कनकचांपा Pterospermum accrifolium with its large white fragrant flowers and the other species आसामचांपा with smaller but fragrant flowers and lanceolar leaves are Sterculiaceæ. The Ochna squarosa is sometimes called कनकचांपा but it is the रामधनचांपा of the nurserymen, and is a smaller tree with balsamically fragrant large gold coloured flowers. Besides these there are the जहरी चांपा the Magnolia glauca, the नीलचम्पक Magnolia purpurea, the श्रीवांचांपा, the Uvaria odorata and several others. What these सात भाई चंपा mean is difficult to guess. As to the पाइल, if it be पाटली of the Sanskrit authors it must somewhere in the Central Provinces produce more lasting fragrant flowers than what we meet in the trees grown in Bengal. Kálidasa, the great poet, refers to a scented water, like Rosewater much used in the summer days "पादकामोदरम्या." The smaller species such as sattain mentioned above have a variety known in Nepal as चिनीया चांपा, the Magnolia mutabilis. So for the sister "पाइब " if it be the Bignonia mentioned above, there are many brothers चांपा to choose any seven of them. The nursery story about the graves of seven princes and one princess suggests that these trees are the बेल trees or graveyard trees. A चैल tree is a sacred tree or a tree growing on a place of sacrifice or altar. The term नेल is derived from faq=to consider=a memento, a monument, a tombstone, the usaw is par excellence the tags or from tan the funeral pyre. The earth is said to be चैत्रयूपांकिता—marked everywhere or spotted with monuments and alters or sacrificial posts.

Ekapátalá एकपाटला is said to have lived on one Bignonia flower

or upon one petal of some other flowers.

A question naturally suggests itself if one be disposed to accept opticians' crystals for diamonds and to fail to distinguish between तुरमली-पोचराज and वज्र = हीरक to consider the कवित्व-स्तुतिवाद —प्रशंसावाद etc., for real truths or शास्त्र—commandment—शासन, Munis and Rsis are described as sustaining life on ripe leaves, पन्न, (गलितपन्न ripe fallen leaves) or on कन्दम्बफल-roots, tubers and fruits which they seek in the diverse jungle products of India. That there are many such nutritious, easily available articles of food and drink in the hills and forests need not be doubted. Of leaves which are likely to sustain life they are not commonly known. The Coca of the West Indies has been raised in several gardens about Calcutta and the dry leaves are said to be used by the American Indians as life sustaining articles which they provide themselves with in their long journey. Coca wine is often administered as a tonic. Chemists should say whence the stupefying Cocaine is derived. Traveller's Tree, Ravenalia madagascarensis, does not grow wild in India but in the sub-Himalayana forests we meet with such elephantine creepers known in the Olipur forests as पानीबहरीया climbing on the Sal trees, (Tetracera alnifolia.) They contain a sufficient supply of potable water in the veins of the fibres within the bark; a foot of the thick stem is known to supply more than one pint of water which may be poured out without squeezing. Of roots and tubers; yams and sweet-potatoes are indigenous, but at places one meets with tapioca-like shrubs, the roots of which roasted produce sago like granular starchy food; not to mention the round roots known as केवांच in some parts of the country and the महिषवांटी in the Bankura The कचुरी, (Saggitaria) the केश्वर, the पानिकल Trapa and numerous others together with मृणाज tuberous stalks of the Nelumbium and the nuts of seeds of the same which are described in our books as having satisfied the hunger and quenched the thirst of travellers. Instead of improving and utilising such easily available articles of food our attention is often attracted to those which are of doubtful efficiency, It has often been Aśoka. Jonesia Asoka, Saracca Asoka.

confounded with the Guetteria. But the synonyms met with of Aśoka distinguish it from that latter tall tree. Aśoka is a bushy tree. It is called ताज्रपञ्चनी because its tender leaves are of red colour. It is देनपुष्ट्य the blossoms of a yellowish gold colour. It is also called वामांत्रियात this is due to a myth that it does not bear blossoms until it is struck by the left foot of women. It is पिण्डीपुष्प for its blossoms appear in bunches. It is drunk on the अशोकाष्ट्रमी.

मीने मधौ शुक्कपचे श्रशोकाख्याः तथाष्ट्रमीः पिवेद्शोककजिकाः स्नायात् जोहितवारिणि ।

Lohitya is a name of the Brahmaputra river. The following stanzas refer to the drinking of the buds of Asoka flower:—

श्रशोककितिका चाष्टीये पिवन्ति पुनर्वसी चैत्रे मासि सिताष्टम्यां न तेशोकमवाप्नुयुः । त्वामशोकहराभीष्ट मधुमास समुद्भव पिवामि शोकसन्तसो मामशोकं सदा कुरु ॥

The Asoka tree is much used in religious observances. It forms one of the nine twigs which go to make the group of नवपत्रिका in the Durgá Pújá, both autumnal and vernal. The books describe two varieties of Aśoka, the red or scarlet flowers, and the yellow flowers रकाशोक and the पीताशोक. The flowers of Saracca indica when first expand are of a beautiful orange, scarlet colour, gradually changing to red, forming a variety of beautiful shades. Perhaps this change may have suggested the two पीताशोक and रक्ताशोक varieties. Or they are really of two different colour flowers produced in different trees or due to the country in which they grow. The much reputed universal of the अशोकवादिका of the pandits of the Upper India may be a scandent variety or the Jonesia scandens, Roxb., a native of the Archipelago. There are the warrant a gigantic creeper of trifoliate leaves much sought for by the curious, the so-called जतात्राम is no mango but its aroma simulates the green mango as a variety of ginger is known as mango ginger आमबादा. In the Bombay side the Guetteria longifolia which is a tall tree and is found on the sides of Trunk roads and offer shade is not a leguminose but it belongs to the Anonæ. What resemblance there is between the Asoka which is a much admired tree and when in full blossom is a decidedly beautiful object and the road side देवदार no deodar, is a matter for enquiry. The flowers of the Saracca are fragrant during the night.

Poets have extolled the tree for its flowers and for the leaves which have been likened to the fingers and they have assigned a mythical efficacy to the footsteps of females without which they are said never to bloom.

The presiding deity of this tree is styled शोकरहिता or शोकहारियो and the tree is said to afford chastity to females seeking its shelter: legend of Sita.

In the Durgá Pújá two special stanzas are mentioned in connection with this of the nine plants which form the Navapatriká स्थिस भव सदाद्वीं अशोके शोकहारियो। मया त्वं स्थापिताद्वीं मामशोकं सदा कुर ॥

हरश्रीतिकरोवृत्तो हाशोकः शोक नाशनः । दुर्गाश्रीतिकरोयस्मादस्माकं वरदाभव ॥

The regent of this tree is more fully described in the Durgá Pújá and a basso-relievo of the goddess may be seen in the arch-stone of the Dalan of house no 26 Varanasi Ghosa's street, Calcutta. The tree is also medicinally used, its bark containing gallic acid and is used in internal hæmorrhage. अशोककृत

This plant is well-known in Bengal and is much cultivated in the gardens about Calcutta. It is propagated by seeds which are dropped from the legume and germinate during the rains, but those which are from grafting, layering and *Gootie* produce much spreading shrubby beautiful trees, masses of foliage with no end of bunches of beautiful flowers which perfume delicately the neighbourhood at night.

In connection with the Navapatrika it would not be out of place to note that in the Tantras the अशोक twig is put in the ghata instead of the द्वन, and some substitute the कांडान the jack-fruit twig for the नट. The ordinary Pauránika पञ्चपञ्चन which are placed in a नट are अश्वरूप, नट, द्वन, श्रोतुम्बर and श्राम्त.

The nine trees or plants or twigs which make up the नवपत्रिका in Durgá Pújá are tied with the creeper—Clitoria ternatea, white flowered. आचारात श्वेत अपराजिता जतायासंवेष्य. Anything not too commonly met with has a special value with the people: the roots of the white Nerium are supposed to be antidote for snake bite: the white गुंजा the white lotus etc.

The अपराजिता is a Yantra flower inasmuch as it simulates the

yoni just as the Passifloras have been named. It is what philosophers call आज्यावेच्यावत् a न्याय suggested by the passage हरीतकों भचयतोस्तद्वसाभिज्ञ तर योविरेचनं-नैतं । न्याज्यावेच्यां. which is चतावेच्या so often referred to in the Gopatha Bráhmana of the Atharvana. In the Mahábhárata this is described as a daily duty which Kṛṣṇa, when deputed to the Kaurava with terms of peace, is said to have observed as a morning rite. Chiefs and Princes of orthodox habits of life up to the recent times observe this rite. The passage runs thus:—प्रातःशंखदुन्दुभिनादेन ब्रह्मघोषेण वा प्रवोधितो राजा. In these days a Nahobut generally takes the place of a ब्रह्मघोष or joins it. राजाशयनगृहादुत्थायापराजितान्दिशमभिक्रम्योपाध्यायंप्रतिवेत । अय प्रतिधाः—having offered oblations of sesamum and butter, has to utter certain mantras चृतस्य जितसहस्र श्रङ्गोरुविष्णो etc., His purodha makes the chief to observe his entire face reflected in a gold or silver bowl of melted butter.

The stanzas are:-

श्चयं घृतावेचग्रस्य प्रोक्तो विधिरथर्वग्रः । एवं समाचरेत् सम्यक् प्रयतः सुसमाहितः ॥ इपास्योदयकाले तु स राजा जयमिच्छया । स राज जयते राष्ट्रं न परयन्ते तु शत्रवः ॥ पश्चादानीय किपत्तां राजा दद्याद्द्विजातये । श्वाशीर्वादं ततरचैव श्रुत्वा तन्सुखनिःसतं ॥ गुरुखावेदिते तस्मादीर्घमायुम वामुयात् । पुत्रान् प्रौत्रांश्च मित्राण् लभते नात्रसंशयः ॥ श्रायुष्यमञ्ज वर्चस्यं सौभाग्यं शत्रुतापनं । दुःस्वप्तनाशनं धन्यं घृतावेचग्रसुच्यते ॥

Anandagiri in his commentary on Sankara Bhásya of Chhándogya Upanisad must have been influenced by other than the religious efficacy of the rite. Just as is attributed attract by Sankara what the physical efficacy of the inspection of one's image reflected in melted butter is for those who are scientifically inclined, specially for those veterans of the medical profession who have acquired substantial acknowledgment of their meritorious services. A tyro is unable to surmise, but are not people affected with certain diseases of the eye advised to foment the eye-balls by opening the lids over a widemouthed bottle filled with hot milk. Honey—specially that found in solitary combs in lotus fields on stalks of the pericarps of the Nelumbium, and called unity is often used as a specific in certain eye complaints. People have been seen to foment their eyes on hot cups of tea or coffee in which milk and sugar have been added. Let Doctors explain if there be any use in such vapours.

In the absence of accurate descriptions one must follow the custom of the country. The turnips known as राजपाम and wrongly

written शाजवाम are considered as unclean vegetable for a Hindu. The Sastras make no mention of this kitchen garden produce: it is altogether rejected as a विण्डम्ब and a पिण्डम्ब is said to be that which has a swollen, fleshy and pulpy stem which grows above the ground the kohl-rabi the श्रोजगोवी of the markets comes under this description as the common white and the Vienna kohl-rabi both these varieties have stem over ground much swollen. The turnip rooted cabbage, the fleshy, pulpy part is partially buried in the soil. In the case of turnips most of the garden varieties have their swelling if not wholly at least the greater portion buried in the soil. The early white variety has exceedingly flat root the whole above ground. The Suvergne turnip has about half of the root above ground. But this habit is also observable in some radishes and they are not rejected for that reason. Some authors however forbid the use of radishes altogether for the twice-born caste, many of whom despise the smell of the radish. turnip has been considered by the orthodox as a variety of mustard and as such both the turnip tops and the roots are forsaken by them. In some garden varieties of the radish the pods grow to about 5 to 6 inches and they supply good herbs for dishes.

कुसुम्म is the कुसुमफ्त from which the safflower is obtained. There are two varieties and it is said that the variety which is thorny should be avoided. कण्टकिना नित्यनिषिद्धत्वात् श्रकण्टकिनाकामलावस्थाग्राह्या. They produce the oil-producing-seeds known as वरें. कुसुम्म is also a synonym for the ब्राह. The Gucchi of Kashmir. They are also known as शतपुष्पा वर्षाकाले भूमी वृत्तेषु वा समुद्भूतं छुत्रं ।—In Bankura and Visnupura they are used as delicacies The उईखात, those which grow in ant hills, the पुरकीखात those which grow in grass fields go to make mock-Poláo (पवान) for they mimic the taste of meat. Curries made with the Gucchi of Kashmir often taste as curries of minced meat. Some of the mushrooms are poisonous and have to be discriminated. Why they are called शतपुर्वा although they produce no blossoms is a point of consideration. Is it because they are propagated as in the underground beds in France by sprinkling the juice on prepared horse-dung? Carefully picked and freed from pieces of iron: its presence is said to make the beds barren.

किन्दिन is a kind of gourd अवाद or a pumpkin. Botanically there is not much difference between a gourd and a pumpkin, nor between a gurd and a gurd. Many of the gourds and pumpkins are also eaten raw,

in which case they are called cucumbers, melons, etc. What the Sanskrt authors mean by कुकुण्डका अलाबुङ्गाकसमान प्रकृतिद्व्याणि विण्डोपमानि cannot be applied to the custard marrow of the European kitchen gardens for छ्त्राक समान प्रकृति classifies them under truffles and mushrooms and being classed as edibles unfit for ceremonies and offerings; this must be a kind of mushroom.

कहपत्रिका. Is it a herb? कहपत्र is a medicinal plant Oldenlandia biflora and कहफत is by some identified to be Trichosanthes diœcea—the Palwal or the Karla? It has been, however, by Hemádri called राजिका

which is the mustard सई. Sinapis racemosa, Roxb.

चार. चारपियार, the पियान of Western Bengal, the Chironji of these Provinces. There are two varieties, the one with a reddish fruit is called रक्तवार = नेहित चार फन which is considered unfit to be offered in ceremonies and with these such hairy and shiny fruits as are called रामशानि = कपिजस्बुफनानि. These oily seeds if kept for some time become rancid and they are called in the Sástras as ध्तचार—चिरसंगृहीत चारबीज.

moving, it means an ape or a monkey. Such fruits as are not of any value are said to be fit for the ape kind. The वानरबाटी of Bengal is the सोराब, the आरग्वच of the कविराज. It has to be enquired if the appellation कविराज for the Feronia fruit is any way connected with the ape.

On certain lunar days, as well as on certain months of the year and on certain days of the week certain articles are forbidden: just as fish is forbidden in Lent, etc. The usual authority quoted in support of this is—

### कुप्तावडेचार्थहानिः स्यात् बृदस्या न सरेत् हरिम् । बहुरात्रु पटेाळे स्यात् धनहानिश्च मूळके । कलंकीजायते बिल्ने, etc.

It begins with the first lunar day, the pratipada प्रतिपद, the Benincasia is forbidden on that तिथि and the reason assigned is—monetary loss or failure generally. On the द्वितीया the second lunar day the बृहती wild brinjal generally known as ब्याह्न should be avoided as its use on that tithi makes one unfit to worship Hari. One who eats Palwal on the 3rd tithi gets many foes to combat, and the eater of the radish on the 4th tithi बहुनी suffers in his purse; an eater of the Belfruit on the बहुनी tithi is slandered about or is subjected to false

imputations and so forth. This prohibition extends to both the fortnights पर the waning and the waxing. Similarly the Emblica आमदकी has to be avoided on a Sunday, the gourd in the month of Bhadra, etc. The whole system is founded on the lunar days the tithis.

What is a tithi? It has been defined in the Tantras to be a san a digit, one-sixteenth of the moon's diameter from sa=to sound, to count and also a division of time.

### ग्रमादि पैार्श्वमस्यान्ताः या एव शशिनः कलाः । तिथयस्ता समाख्याताः षाडशैव वरानने ॥

Commentators have described the sai to be the कियासककात ! The term तिथ means to inflame (time) and the term तिथि has been derived by etymologists from হাল = to go with the affix হথিব. But the day of the new moon is by some how named तिथित्तय the loss of the tithi. ग्रमावस्या has been derived from ग्रम = with and वस = to abide. This has nothing to do with the digits of the moon and may be excluded therefore from तिथि—there is no कला, no किया. It simply refers to the conjunction, the going together, the abiding together of the two luminaries—a purely astronomical phenomenon. Some authors derive अमा from अ a negative and माड = to measure, etc. No measure. Does it refer to the no (visible) digit of the moon. In the Niruktas the term श्रमा means गृहं ( श्रमगतिभन्तशब्देषु, श्रमा गृहवचनसहवासे। वा—उवढ्. The commentator of the Nirukta says श्रमाशब्देन पुनर्यदिनिर्मितपरिमाणं किञ्चित् भवति । प्रिमाणमस्ति ।—Such passages of the Vedas अमा सो अरखे mean गृह and स्ररण्य.

It will thus be perceived that the earlier authors assigned a somewhat different meaning to अमावस्या which is with them either सिनीवासी or इह:—

The Súryá Siddhanta has ऐन्द्रवस्तिथिभिस्तद्वर, etc., following after तिन्त्रंशता भवेन्मासः and the commentator says सद्भत् त्रिंशता तिथिभिश्राहे मासः दशांन्ताविकः and he adds in astronomy—

## ग्रत्र शास्त्रे तु दर्शान्तावधिक एव मुख्यः ।

A तिथिचय is an astronomical term and has been defined to be साबनाहानिचान्द्रेभ्यो द्युभ्यः प्रोद्भगतिथिक्षयाः ।

Take the civil days from the lunar and the remainder is the number of लिथिच्य. A tithi लिथ therefore is an arithmetical result of

the difference between the longitude of the moon diminished by that of the sun.

# ग्रकीनचन्द्रलिप्ताभ्यस्तिथया भागभाजिताः।

गतःगम्याश्च षष्टिच्ना नाड्यो शुत्तयन्तरे।खृताः ।

From the number of minutes in the longitude of the Moon diminished by that of the Sun are found the तिथ, by dividing the difference by the portion of a lunar day. It is therefore generally saying one-thirtieth of the lunar month, i.e., the time during which the moon gains in longitude upon the sun a whole revolution 360°. In other words it is the period during which the difference of the increment of longitude of the two luminaries amounts to 12 degrees. And it has been defined—

### त्रकाद्विनिसृतःप्राचौ यद्यात्यहरहःशशी। तश्चान्द्रमानमंशैस्तु श्रेयाद्वादशभिस्सिथिः।

As the Moon setting out from the Sun moves from day to day eastward, a विश्व is to be regarded as corresponding to 12 degrees of motion. And hence it is time of 12 degrees of motion. Such being a विश्व, it is no simple matter to find the exact time when a tithi begins and when it ends. Does the Purnamásí begin after the 15th of the diameter of the moon is completed or does it begin the moment when the diameter is full? The Sástras do not appear to be quite half so punctilious as some of us are in observing the same. For are there not such passages as यां तिथि समनुपान्य (उद्यं याति भास्करः अस्तं याति दिवाकरः) सा विश्व: सकता ज्ञेषा in certain observances? Religious observances in every country and time have been ruled by ordinary practical time: accurate, mathematical niceties are never contemplated. The so-called "काजीविचार" equitable common sense and liberal views are everywhere desirable.

Extremes of propriety even are denounced as prudish, in Bengali গৌড়ামী perhaps overdoing as in cookery, even in manners and behaviour is denounced. One obstinately and blindly zealous is a bigot, although some say the Visigoths were the Arians. Justice, hair-splittingly technical and accurate is common in courts presided over by some learned gentlemen in this country and it is questionable whether wholesome justice is dispensed in such places. The Arabs, Turks and other Muhammadans who are said to have cultivated astronomy for

several centuries and practised the calculations are never seen or known to apply mathematical accuracy in the observances enjoined in their scriptures. The Id, the Rozá, the Ramzán, etc., are all controlled by practical popular methods. The Easter, the Good Friday amongst the Christians is controlled by a certain Sunday between the 15th and 21st days of the Moon in the first month of the Jewish lunar year.

Visuddha Siddhanta Panjika being blind imitations of European almanacs not mathematically adapted to the accurate longitudes and latitudes of the places are matters which simply confound and puzzle; better suited for demonstration and exposition of one's prudishness.

This doctrine holds good in the case of plants used and mentioned in our books, be they for religious or official purposes. Their descriptions being suited to the persons of the time amongst whom they were better known, required no further descriptions for identification. That race is now extinct and that ancient practical knowledge has either been forgotten or lost with the race. What was a same with them is not a same with us. What was a same in the Sástras is not a threat or a threat in the Sástras is not a threat or a threat in the singular principles a means to identify the synonymy of that thing.

शिम्बिधान्य called शीन्बक pulses are many but the following six are considered as unfit for ceremonial use—मस्र, कृष्णाढकं

The आहर as the name implies is a foreign article quite lately introduced and widely adopted as the potato. It is from Africa that this nutritive pulse has been originally introduced. It has like आंगसिदि आलू no equivalent Sanskrit names. The Vijaya, the Sidlhi now recently applied to the hemp leaves are metaphorically mystic.

पारिसाइ is निम्ब, the Nim, Azadarakht of the Yúnání physicians, is much extolled as a useful tree, giving healthy shade and shelter. Its another name is पिद्धमदे, the reputed leprosy curer. In the Smrtis, it is one of the group known as technically पञ्चम्झ which term literally means the five mangoes, the planter of which group is assured an abode in heaven, perhaps much more than is promised to the planter of the पञ्चति (अशोक, शामजक, हरीतकी, विल्व and श्रथांष ?).

्र अश्वत्थमेकं पिचुमर्दमेकं हो चम्पका त्रीणि केशराणि सप्ताथ ताळा नव नारिकेळा पञ्चाम्रवाणी नरकं न पश्येत्।

On the banks of the tank in the sandy village of Kánthalia in

Kota-Chandpur, district Jessore, such a group was planted which not only gave shelter to the tree-less field but offered food and drink to travellers. The ripe fruits of the Nim are sucked by the poor for the sweetish jelly-like pulp. The seeds are collected by the villagers and an oil extracted, used in skin diseases. In the beginning of the hot season old tree trunks are known to produce from knots and worm affected parts, a sweet juice as delicious as of the date and other palms. spontaneous at times continuing for several weeks and is very profuse. Bees are seen to hover above the point whence it drops. This juice known in this part of the country as निशाबर is a rarity in Bengal where the learned कविराज (princely poetic physicians) call it Nimbadugdha निवदुरध which they prescribe as specific for piles and ulcers. In a few hours the juice ferments and acquires an acetic taste nasty garlic smell and in a day or two it become putrid and disgustingly fœid. Such spontaneous flow of sweetish juice, from other trees must have been observed in earlier days and the famous कादम्बरी beverage, the drink of Valaráma must have been from the Nauclea. Such juices may be intoxicating in a particular stage of fermentation and the कादम्बरी must have retained the fragrance of the flowers of the Nauclea. An acid secretion is occasionally found in the holes of old mango trees which whilst retaining the flavour of the mango, semi-terebinthine must when fresh be Microbes seem to effect peculiar changes in trees as in sweet in taste. The noted Agaru is said to be good only when worm potable water. eaten.

The olive-coloured ripe berries in Silhet are sometimes eaten. Capparis acuminata, has been identified by authors as the कुलेकाइ। of Bengal or the कांद्रगुड़कामाई which is the Capparis subspinosa of R. The Caper buds are pickled, they have an agreeable pungent taste. The currant like fruit is eaten fresh as well as dried. Yúnání physicians recognise its efficacy in tooth-powder. But the fruits of the Euphorbia lathyrus which is acrid and poisonous and is sold in the bazars the kebbir of the Arabs, but the कालोकेश of Bengal must not be confounded with कुलेकाहा. It produces beautiful red fruits known in the Punjab as कर. The केलिकाह says Hemádri is इन्हर केलिका हति बीके प्रसिद्ध but इन्हर के डिकाइ says Hemádri is इन्हर केलिका हति बीके प्रसिद्ध but इन्हर के डिकाइ as a Barleria. The term केलिकाह as an attribute

is used for certain varieties of Guggul the incense and a deeply redflowered Nerium is known as कोकिताच करवीर.

Is it the करीर (कैर) which is described as पत्रशून्य बदराकृतिफलो बांग्लोदभवविशेष. No very clear description to identify. But that is the stereotyped difficulty in dealing with descriptions practical and popular. It is not much to say so of our learned physicians who are known as कविराज Prince of Poets: or वेद्य which latter term has been by later etymologists traced to वेद, a follower of the Vedas these Orchasi scriptures are said to include the curative art, and applied to such other The Baid बैद or Bed is a herbalist who gathers and arts as music also. sells medicines in the bazars of Bengal. They form a caste occupying the Hydrabad country near the Bheemah, the Gallar or Goala or Dhangar, cowherd race. The practical arts of chirurgery and medicine, music and dancing, archery and warfare as well as architecture all have been extolled as Vedas: evidently from the root vid to know. But what relation the Veddahs of Ceylon bear to the so-called वेदिया and वैद of other parts of India is worth enquiring. Some have suggested that the के as a caste in Bengal, placed between the Brahmans and the Vaisyas originally meant those learned and lettered Bauddhas as practised the Many remnants of earlier customs of intermarriage with the distillers of Eastern Bengal and accepting Káyasthas as religious preceptors us as well as the observance of the 30 days' impurity couvade like Súdras suggest the genesis, which may not be pleasing to the advanced society. The cult of the Sanhitás of the Vedas is no doubt Henotheism, say what we might, the hymns ascribe special powers to some one of several utensils which are addressed as sentimental The Biblical idea of a special Supreme God over a particular chosen people is the Aryan primary conception. The Vedantic conception of the deity is the most rational and logical deduction: a Being all wise, all powerful and eternal. That is ईश and not the Deva देव or देवता. Veda was originally one. वेदं तावदेकं सन्तं. The term वैद्य appears to be a new derivation from वेद which term has been traced to विद्तु = जामे == धन.

करण. Is it Citrus decumana? the वातावीलेवु of the Calcutta bazar, known as Pommelæs, Pommelemon, Shaddock and of various shapes and sizes. It is described in the books as करणस्य फर्न गुज्जेर देशे प्रसिद्धं Why this should be described as well-known in the Gujjar

country. The Gujjar country here mentioned may mean places other than Gujerat where the famous Gujars made settlements as well as in the N.-W. Frontier. They are said to have settled so far east as Nagpur. This fruit from its Bengali name appears to have been imported from the Eastern Archipelago Batavia or perhaps from China.

The shaddocks and the pommelloes are all smooth-skinned fruits, the latter are round in shape. Those which contain sweet but not hard pulp are preferred. The shaddocks are shaped like a gourd and the Calcutta gardens boast of varieties which have double or triple layers it or its each encircled within the other all concentric. There are also two varieties the red and the yellow.

कफेल is said to be आरण्यविशेषकाश्मीरेषु प्रसिद्धं. The commentator

on Hárita Smrti says so.

काकोलं काकोलीफलं उत्तरापथे प्रसिद्धं. Is it the कक्कोल of the perfumers so much used in ritualistic ceremonies? It has been identified by Wilson and other earlier authors as Cocculus indicus and is said to contain an aromatic oil inside the seed of the berry. Or it is the काकमारी the fruit of Anamirta cocculus, W. But it is described as one of the rejected fruits for certain ceremonies though otherwise edible.

लशुनगृक्षनपद्भाण्डन: They are all meant to be avoided as "forbidden fruits" of the present time also.

Suśruta enumerates 10 of them-

लशुनं दीर्घपत्रञ्च पिच्लगन्धा महैाषधं । करग्यरच पलाण्डुरच लतार्करच परारिका । गृञ्जना यवनेष्टरच पलाण्डार्दशजातय ।

Hemádri illustrates them

गृष्जनः = हरिद्रक्तवर्षः पजाण्डः = स्वेतकन्दः

But cultivation has produced white (the silver-skinned) the best of them, the Nocera, the volence and the tripoli as well as the Ognon-plane, Globe. Of the yellow variety the Zaune de Douvers is famous as well as the Trébons; of the red the Mézières and the St. Thomas' are noted. Of the Italian sort the Rocca is noted for its size, of the pear-shaped kinds, the Ognon de James is better known in Great Britain. But the Egyptian Tree Onions as they are called, bear bulbs on stem tops and they are of a coppery red. Then there is Ognon potato which forms a cluster of underground bulbs.

The ciboule is very much like the गन्धीना of these Provinces.

The famous Jimboo of Tibet found in the Bhutia bazars of Darjeeling are dried broken grass-like things used to flavour curries, etc., in the absence of proper information may be classed for their flavour with the Alliums.

गुङ्जन as stated above is one of the alliums, perhaps the Leek: but this term has been used by some authors to the carrot गाजर and many of this part of the country avoid it. The forbidden article however applies to the Leek. The carrot cannot come under the पिण्डमूज unless some garden roundish varieties be meant.

कृष्णनिष्पाव, कृष्णाचणक, कृष्णोतस्माप and कृष्णोतस्मद्रा. There appears to be no consensus amongst the Sastra-karas. The last कृष्णोतसमुद्रा may mean the सोनाम्ग and the हालीम्ग, both considered desirable articles for offerings.

Of the herbs was used, there are two varieties of safesains augustsafequeus and, the red and the grey. This is no doubt the aquatic Convolvulus a variety of aquatic Bindweed, the safes of Bengal, the safes of these Provinces.

मारिष the मर्शा of these Provinces, is it the हेंगुया of Bengal? The books describe it as जीवशाकसंज्ञकस्तन्दुलीयकसदशस्तद्वेच्चया स्थूलतरशाकविशेषः The तन्दुलीयक and the जीव evidently are the चौंपा or the कनका नटीयां of Bengal, the famous चौराई of these Provinces.

Several other tender vegetables appear to have been in use from the earliest days as potherbs; but most of them have been since for-bidden: amongst them may be mentioned—नाजिका (the नाड़ा grass used as fodder for Bengal ponies) दीर्घनाजा शिरोमागावस्थितस्वरूपछवज्ञाशयोद्भवशाकस्वेन प्रसिद्धनाजद्वावि.

वंशाप्र does not mean the top-tender shoots or parts of the bamboo, but the Śástras by this means वंशांकुर नतु अप्रभाग, the वांशकोडक of Bengal.

वेत्राड—the वेतां of Bengal, however, is the tender shoot of the Calamus.

स्युक् is the tender shoot of Acacia catechu खदिखाके.

अगस्ती is Agati grandiflora, the वक्फ्रच of Bengal. There are the single and the flore pleno both grey and pink. The flowers and the pistils are used as curries and they are supposed to be good against cold and catarrh. The books describe the tops of this as astringent अगस्त्रस्य शिका वाम्राः कवायाः सर्व एव च । But the tender leaves are not used as potherbs.

भिप. Is it the कदम्ब Nunclea? Its leaves are said to be used as potherbs but forbidden on certain observances. The ripe fruit having a sub-acid taste is not unoften used in curries.

रखेष्मातक, शेंबु, विञ्ची, तिन्तिड़ी. Tamarind is used in tarts.

The fruits of az Ficus indica, agrat Ficus glomerata, water Ficus religiosa, ga Ficus venosa, are rarely used as food though all these trees are considered sacred.

चिएक. Is it the चना of these Provinces, the famous gram, the देखा of Bengal, not unoften called द्वर, which baked is known as फुटरा the cracked pulse? Cicer arietinum, Linn. This is what is meant in the saying "बाय चना रहे बना." Although known to the Sanskrt authors, it does not appear to be an indigenous grain, for in some books it is considered an unclean pulse. Ordinarily there are two varieties, the white-grained and the dark-grained. Of the first again a small variety is known as सादा होता and is extensively used in offerings, नेवेच with four other pulses, collectively known as पांचकवाई which soaked are considered as good as fruits. One branch of the Mitras of Kumartuli in Calcutta was in the early 19th century nicknamed as दर्पनारान (mitra) चनाई—पना करेड़न कहाई because his dishes of नेवेच were filled with the pulses.

राजमाप is a वरवटी, the इनुमान कलाई of Bengal. But there is a larger variety of this grown in the Punjab which are properly the राजमाप the

Royal Phaseolus, the Phaseolus Roxburghii, W. The green-seeded and the black-seeded varieties go by different names in the Bengal markets and are used by the widows of the higher castes as pure pulses, the **माप** the **उरद**, being considered **आमिप**, and therefore are not **इविच्य**. Indeed with curd and this pulse a **मापमकवि** fleshy offering is made to the spirits and ghosts. The name (माप) itself is considered disgusting to the squeamish and the qualmish, the squamose.

कोविदार the काञ्चनपुष्प, the कचनारकली used in tarts are forbidden as unclean food. People make curries of the flower-buds which taste astringent.

पानेवत-पाराक्त. Perhaps the apple, the संड of Káśmír जम्बीराकार फलं कारमीरे प्रसिद्ध. There are several varieties of this, some are too acid to be tasted raw. When ripe an arrack is distilled from them, not the delicate cider of other countries.

अरहड़. It does not appear to be much noticed by the earlier writers and is not mentioned in the list of इविडय. Nevertheless it is a favourite pulse with many, though some may find it disagreeing with the unaccustomed and those weak in digestion. Its split pulse sid excels all other pulses in taste and flavour, and were it not for its limited cultivation in the alluvial soil of Bengal, it would have been a favourite pulse, yielding a curry and a soup as good and sustaining as meat. One pound of Arahar with the husk yields about  $3\frac{1}{2}$  oz. of albuminoids, and 9 oz. of starch. The nutrient ratio of  $d\acute{a}l$ (split) would be about 1:3 and the nutrient value 80, which is much above that of other pulses. Ordinarily there are three varieties, of which the red grains are considered the best सुवीय the pleasant, चमनीया are black grains the enjoyable and the yellow or green varieties go by the general name of Arahar or Ráma-rahadá if large seeded. In Tippera district and in the zamindárí known as Gangá-mandal belonging to the Rájás of Sobhá Bazar, Callcutta, a rather large grained Arahar is produced generally known as Tumur, the तुनर of these Provinces and other parts of India. The split pulse dál sometimes attain the size of a two-anna piece. They are best to present to guests but when cooked they appear to be of far less flavour than any other dál: they taste insipid.\*\*

<sup>\*</sup> This pulse appears not to have been known to the earlier authors though many

Here goes an old Bengali parody about अडहर-অড়হর ডাল ডালের রাজা, যদি হয় ভাজা।— রমণী লাল ছোট দানা, সর্বত্ত মিলে না।-সহজে গলে' যায়, যেন মাখনের প্রায়। জন্মে কেবল গড় পরগণায়।— চমনী কালদানা, ছোট খেতে চমনা।-চমন মানে স্থন্দর জেনো, অড়হর মধ্যে ক্ষত্রি হেন। রামরহড়া — বড় দানা, শীঘ্র গলে না। খেতে কেমন কেমন লাগে। অম্বল করে অগ্র-ভাগে। যদি তায় খোসা থাকে. তবেই জেনো রোগের ঘর; তাই মহাজন রূপার থালে আপনি বাছে ডাল অড়র। হায় রে অড়র ডাল, যদি পায় পোরের স্থাল — অল্ল জলে, প্রথম বল্কে গব্যের ফোঁটা পায়। গুড়ের কণা, মারে ফেনা, মিঠে করে ডাল। কোথা লাগে মাংস যূস (juice)। অভ্র সূপ যে রাঁথে সে স্পকার কয়।— অড়ের সূপ (soup) রুগীর পথ্য, নাহি তাতে কোন অনর্থ। যে রাঁধে তাকে দূপকার কয়। বাঙ্গালী দ্বণিত এদেশে। मिक्र ठाउँन, वानाम ठान, जुँ किया ठान नूर्य। ছাতুখোর খোট্টা (খোঁটা ) দাদা – ভাজা ডাল ঠোশে – তাই ত আচারী ব'লে লাফায় নিজ দেশে।-

The use - Mung is a lighter pulse, nothing in flavour or nutriment like use; the only recommendation is its being boiled soon but it is laxative and therefore considered by the status as a fit first-broth for the convalescents. Of the several varieties the Phaseolus aurata, the gold Mung is the best but it grows only in small parts of Bengal and is not generally available. The other varieties, stat (green), sau (black), the sign (coarse) are all hard to boil and not half as tasty.

Sanskritists say that were and defer are old words meaning this pulse. It is not much cultivated in many parts of India: not in Kaśmir and the North-Western Frontier countries. Its English name Congo-Pea suggests that it must have been introduced from Tropical Africa. Decandole considers it as introduced about three thousand years ago in India. It is often rejected by the Bengalis as an indigestible pulse when compared to the Mung to which they are accustomed, many complaining of heartburning and acidity. But Arahar if duly cooked with ghi, is considered a desirable food for the vegetarians. Ghi is such a necessary adjunct, that grocers always add at least half anna's worth of ghi against the account of a customer of Arhar dál.

मस्री. Lentils are no doubt equally nutritious with श्रडहर but the soup so much used by the Muhammedans has been rejected by the Hindus as too heating. It boils down soon and becomes as soft as butter but it is said that if taken daily it produces skin diseases and it should have more butter (ghi) added to it to make it tasteful and healthful, a condition which the poor cultivators cannot afford to fulfil No entertainment or festival is considered complete in the Muhammedan peasantry of Bengal without a first cup of the broth of lentils: one handful of the pulse boiled, say in a large dekchi, is a necessary soup to begin feasts. Lentils, however, are avoided by the better class of Hindus; nevertheless it is a sine qua non in the Arandhana day when Laksmi is offered along with rice, lentil dál cooked overnight. Perhaps keeping it for the night cools down the curry. Stale cooked rice called पानिवाभात which has been allowed to cool overnight under water is considered by the Ayurvedic medical practitioners as heating: it is forbidden to the Brahmachari.

In the Vana-Parva of the Mahábhárata a long list of trees is given, many of which are well-known to us still being known under the identical names; though, critically speaking, it has to be ascertained whether the very plants, which we know by their names, are identically the same as of the Rsis. Time and country must have varied their nature, similarity of appearance, or other economic characters may have sanctified the retaining the old names. The name of the sacred Somalatá has for a long time been applied in many countries to diverse other herbs. H. H. the Maharaja of Travancore, Prince Ram Varma, had, in the sixties of the last century sent a Wardian case of Sarcostemma brevistigma, which was known in his part of the country as **theact**.

The list of plants of the Mahábhárata is a long one. It begins with (1) आम्र, (2) आम्रातक, (3) भव्य, (4) तिन्दुक, (5) नारिकेल, (6) मुख्जातक, (7) जीश, (8) दाढिम, (9) बीजप्रक, (10) पनस (11) लकुन, (12) मोच, (13) खर्ज्र, (14) अम्लवेतस, (15) पारावत, (16) चौद्र, (17) नीप, (18) बिल्न, (19) कपित्थ, (20) जम्यु, (21) काशमरी, (22) गम्भारी, (23) बद्दरी, (24) प्रच, (25) उदुम्बर, (26) वट, (27) अश्वत्थ, (28) चीरिका, (29) भछातक, (30) आमलकी, (31) हरीतक, (32) बिभीतक, (33) इंगुद, (34) करमर्द, (35) तिन्दुक, (36) महाबला, (37) चम्पक, (38) अशोक, (39) केतक, (40) बकुल, (41) पुजान, (42) सप्तपर्च, (43) कथिंकार, (44) केतक, (45) पाटल, (46) कुटज, (47) मन्दार, (48) इन्दीवर, (49) पारिजात, (50) कोविदार, (51) देवदार, (52) शाल, (53) ताल, (54)

तमाल, (55) पिप्पल, (56) हिङ्गुक, (57) शालमली, (58) किंग्रुक, (59) अशोक, (60) शिंशपा, (61) सरल, (62) कुमुद, (63) पुण्डरीक, (64) कोकनद, (65) जयज, (66) कल्हार, (67) कमल, (68) तामरस, (69) रक्तीरपल, (70) पद्म, (71) सिन्धुवार, (72) कर्यिकार, (73) कुरवक, (74) निल्नी, (75) प्लब, (76) अन, (77) शैहितक, (78) वेतस, (79) बदरी, (80) जदिर, (81) शिरीष, (82) विल्व, (83) इंगुद, (84) पील, (85) शमी, (86) करीर, (87) हरिचन्दन, (88) तुङ्गकालीय, (89) लोध.

Of the above, numbers 35, 44, 59, 75, 79 and 83 are names once more mentioned as also 4, 39, 38, 24, 23, 18 and 33. They may be different trees bearing the same names or of different varieties.

Nos. 48, 62, 63, 64, 65, 66, 67, 68, 69, 70 and 74 are probably aquatics. No. 71 सिन्धुवार is the name for Vitex negundo, the विशिन्दा of Bengal. Its dried leaves are stuffed in pillows for new born babes as better than absorbent cotton and often substituted for mustard seeds. Its leaves are also used in triturating such poison pillules as are known as विश्विष् and administered in the last stage of patients as a strong stimulant. But other authors describe it as an aquatic, the name suggests the Euryale ferox or the Victoria regia. As regards No. 74 निवनी one author says निवनी सरसी कमले। पत्रयोगवान्तरमेदः। No. 68 वामरस refers to a foreign-etymology. In the मीमांसादशैन under म्लेख्यसिद्धार्थ-प्रामाण्याधिकरण, the following aphorism चोदितन्तुप्रतीयेवाविराधात् प्रमाणेन''. Under examples of terms used by non-Aryans पिक निम सत वामरसादिशन्दाः etc., etc., and ends with तामरस पद्म. The Tamarix indica, Roxb. from which the Maki Mauna is obtained, is a jhau and in appearance is mistaken for the चेद्रमुक्त the Salix caprea, which is used in cooling sherbets.

Nos. 4 and 35 both বিলুক, the vernacular name by which Diospyros melanoxylon is known in this part of the country is বঁৰ. A similar fruit with a little difference is known in the Western Bengal district as পিয়াৰ which may be Diospyros embryopteris the পাব of L. Bengal. The seeds of the Piyal are said to be confected into a sweetmeat in the Bankura district. A small form of Musk melon, Cucurbita moschata, is cultivated in the Punjab and known as বঁৰ. It cannot be described as

Where nim, nisindâ grow, No fear of death, you know.

<sup>\*</sup> Is considered a health giving tree, the Bengali saying is নিম নিশিন্দা যেখানে। মানুষ মরে কি সেখানে ?

a forest plant in the Mahábhárata,\* the two तिन्दुक must be both different species of Diospyros.

Nos. 44 and 39 are both केतक Pandanus ?

There are two varieties of the fragrant blossomed Pandanus odoratisimus, the one with spiked leaves and the other without the spikes and they are popularly distinguished as an or and and an. The vernacular name of a tuber in Bengal is a. Is it the Costus speciosus or the Saussurea lappa, but both of them are promiscuously used as fit innocent substitute of the sugar-cane given to patients. Is it the an of the Sastras, which is considered as an unfit food for the system. But the Sastras do not mention and as an article of food, though its tender leaves are used as potherbs and the ripe drupe is cooked as a vegetable in some parts of the country. In the tantras, the florescence of the Pandanus are forbidden in the worship of Mahádeva. Amongst those forbidden some of the best fragrant indigenous florescence of the jasamin family including the Har-sringar and the Malati are included.

Nos. 38 and 59. Both স্থয়াক, the yellow and the red flowered or the creeping variety is mentioned here? It can be also the big tall tree so often met with on road-sides and wrongly named in Bengal দেবদাক which tree is also known in the southern countries as an স্বয়াক.

Nos. 75 and 24 are both আৰ the পাকুড় of Bengal, but, perhaps, the so-called গ্য়া অখণ or the Pilu may stand for one of the two or the পিট্লী tree.

Nos. 83 and 33 इंगुद the तापसन्ह the Ingua? It must be distinguished from another thorny shrub, the हिड्डना of the United Provinces, Balanites Roxburghii; an oil is also extracted from its stone and the hard rind of the fruit is used as a firework, being filled with powder it burns with a loud report. The pulp is also edible and palatable to many jungly people.

What was the तापसतर so much made of by Kálidása? The Hingua grows wild on waste lands and from a distance they simulate a diminutive form of Feronia bearing small elliptical fruit.

<sup>\*</sup> In the Bâjrâ and Jonari fields in the dry parts of these Provinces there grows from self sewn seeds the del diminutive musk melons much prized for their fragrance and considered stomachic.

The vernacular names (उँप तंत्रद, पियान, चारपियार and चिरोंजी are misleading and different articles in different markets go by these names, Buchanania latifolia, Terminalia Catappa, Picrasma quassioides all forest trees.

The aquatic series represented by Nos. 48, 62, 63, 64, 65, 66, 67, 68, 69, 70 and 74 are a series by themselves. Two distinct blossoms are known, those which go by पद्म-कमल, etc., are Nelumbium. They produce conical pericarps containing rather elliptical seeds which, when ripe, may be split into pulses, and those which produce round fruits containing small sesamum-like seeds dried and baked are puffed into what in Bengali is called रेथ and जाना (जाना) in Upper India. baked seeds of the Nymphœa are sold in the Bengal villages in October and November on the occasion of Râsa yâtra as টেপের খৈ. larger seeds of Euryale ferox baked and puffed are sold as माखाना, साजमञ्जन, another farinacious food much used by the puritanic Hindus as articles of फलाहार and not as दाना-pulse, grain, अल. To what use the seeds of the Barclaya longifolia, the Victoria regia of Sindh are made is not known in this country, the plant being an exotic one. Ordinarily several species of the Nymphæa are met with in the plains, viz., the pubescens, the rubea, the rosea, the versicolor, the edulis and stellata and the hills have the well-known Nuphar: which vernacular names refer to which of them is for experts to determine.

Similarly several bulbs generally used as condiments to flavour curries, all or most of them rejected as forbidden fruits for the orthodox, require careful consideration. Ordinarily several bulbs are described as grown or growing in India, many of which are used medicinally as well as culinary condiments, but the whole, or most of them, have been forbidden to the orthodox. The only few used as good or permissible are the Jimboo and the Gandhina? The former is known as dry broken bits of grass met with in the Darjeeling weekly marts and the last cultivated as a perennial herb in fashionable gardens. The last has some rudimentary bulbs much more slender and smaller than those of shallot. The species mentioned in books are Allium sativa, porrum, ascalonicum, cepa, fragrans, tuberosa.

Of the cultivated European garden varieties of bulbs used for flavouring, the foremost is the Florence Fennel (Fœniculum dulce), which, while it has a flavour desirable in the kitchen, is not even

connected with the forbidden bulbs. The garlic is the true again Allium sativum, the cloves as the separated portions of the bulbs are called नवा in the vernacular, likened to the claws of the dog. The leek is Allium porrum. The blanched lower part of the leaves is extensively used in culinary preparations: the Rouen leek is a giant of its kind being about three inches in diameter. The onion is Allium cepa with silvery white bulbs, such as the New Queen variety, with vellow bulbs, such as Danvers variety, the brown Spanish variety. Then there are the Essex onions with small bulbs and the red known as Méziéres. Besides the bright red ones known as Dutch bulbs. The Patnai large bulbs of the Calcutta markets are diminutive in size when compared with Rocca. Besides these there are two tree-onions as mentioned above from Egypt, which are born as fruits on the tops of the stems and the Ognan potato which produce a cluster of underground bulbs of irregular shape. The cilloule of Russia may be likened either to the Gandhina or the jimboo.

(2) The आम्रातक is the आमड़ा of Bengal, the Hog plum, Spondia mangifera, producing blossom heads like those of the mango and are not unoften used as pickling for curries or tarts. The green fruit before the stone hardens is similarly used. The ripe fruit consisting of rind and the stone rarely contains any pulp to name: still a savoury sour soup is made with its washings, sweetened by a pinch of sugar and seasoned with mustard seeds. It has a fragrance simulating that of Daphne oleoides देशना.

There is an introduced variety or species Spondias dulcis. The fruits are of larger size and contain sufficient pulp to be sliced by a knife, sweet and sub-acid in taste. The stone is covered by fibry casement which give them a grizzly hirsute appearance. There is another garden variety of Spondius mangifera, known in the Calcutta markets as বোৰাই আন্তা. They are larger in size than the ordinary ones and sweeter in taste.

- 3. भन्य—Is it the कामरांगा Averhoa carambola or a sort of chavas
- 4. तीन्द्रक-तंद—Is it the fruit before mentioned, the वियात, the बाद? The ebony tree Diospyros glutinosa? and not the mountain ebony which is a Bauhinia. The wood of the Diospyros glutinosa is covered with a bark which cracks, spreads splinters all round when burning.

The charcoal from its wood retains that splintering character and is not safe for goldsmiths to use.

5. There written algorithm though a tree, common on the seacoasts of India, is occasionally met with cultivated with modified success in the interior wherever the sea breeze proceeds. There are three varieties met with in gardens about Calcutta, the whitish-grey rind, the red and the ordinary. The grey fruits are much valued and are distinguished as area kind. Everything, white or grey, is area with us: There is the Brahman Bhang, the Ksatriya Bhang, etc., distinguished by the colour of the leaves. The Brahman cocoanut is supposed to contain a sweeter milk. There is still another variety with the red rind which, when cut open, contains a sweet milk and a fine rose coloured butter inside. The Belgharia garden had a tree of this sort.

In the Bagerhat sub-division of Khulna and also in the Bakarganj district, several cocoanut trees are known to drop their ripe fruits only when they sprout and throw out roots; like the American aloes or the Egyptian tree onions and here also branching cocoanut-trees are seen, trees with more than one top.

As a curiosity, another species of cocoanut is cultivated in gardens about Calcutta, the trunk is slender and the berries it produces are of the size of a quince, presenting in all its characteristics a diminutive cocoanut.

6. Hana is a grass like munja.

7. जीरा (जीरक) Cumin seed. Under this name more than one article is sold in the Calcutta markets; the kinds are distinguished by the उपाधि affixed or prefixed to each. Ordinary jirá is a culinary seed, a little smaller than aniseed महरी and has a peculiar aroma. It is often ground into a paste with black-pepper, the गाजमिन and added to curries. There is a much smaller and darker seed, more aromatic, which goes by the name of स्थानिस. It is imported from Kashmir, and is used in sumptuous dishes and not unoften in a sharbet of Bhang, and whey, known in the U. Provinces as जुड़की. A third which is no more a cumin, or anything like the former in appearance or in aroma; it is called कार्याजीरी or मंगरेन in the U. Provinces. It is Nigella sativa, and is used in flavouring or seasoning some dishes and it goes with मेबी—both strongly scented. The small filaments often sticking to the Mahua blossom, which drop from the tree are also called जीरी—

as well as the dark coloured thin seeds known as सोमराज—which the कविराज uses as an anthelmintic Vernonia anthelminthica. The seeds of the Kurchi, Holarrhæna antidysenterica are also called जीरा though in medical books they go as इन्द्रजब which of the articles mentioned above was meant by the authors of the Mahábhárata has to be ascertained by other proofs.

8. दाड़िम—Pomegranate. Its twig is one of the nine sprays worshipped in the Novenas both autumnal and vernal नवरात्री.

## दाडिमीत्वं पुरा युद्धे रक्तवीजस्य सम्मुखे। उमाकार्यं कृतं यस्मात् तस्मान्त्वं वरदा भव॥

Oh Dádimi! whereas in the battle of Raktavíja, you have served Umá. Be you, therefore, propitious to us, and

### दाडिम्यघविनाशाय क्षुन्नाशाय सदा भुवि । निर्मिता फलकामाय......

Oh Dádimi, thou wert created to satisfy hunger of the residents of this world, as well as to cleanse them of sins and to bless them.

9. বারত্বেক—the বেগপুরা of Bengal, is a citron, Citrus medica? There are so many varieties which go by the general name of লেবু নাৰু that it is not quite clear which of those known in the country, the authors meant the কান্দ্রী in the U. Provinces is what the Bengalis call পাতী but, I think, the up country people are correct, for the পাতী, the কান্দ্রী of this place has a thinner rind. There are in Bengal the চিনের কাগজি, চিনের পাতী, টাবা, গোঁড়া, নারঙ্গী, সরবতী, কলম্বা, এলাচী, কমলা, বাতাবী, etc., which of these is the বীলম্বেক of the Śástras?

A citron is a fruit of Palestine and is grown by the Jews in the compound of their synagogues as a sacred plant used in the Feast of Tabernacles. It is a thorny, much-branched, small tree, the fruit is oblong, very acid (Citrus medica because? of the Country Media). Lime has fruits similar to the orange, but of an oval shape, it may be the পাতা of Bengal and its varieties. Is it Citrus limetia? The lemon (Citrus limonum?). It differs from the citron, its rind being smooth. The sweet lime is the <del>urad</del>

The orange (Citrus aurantium?). The fruit is rich and sweet. The smaller variety is known as Bergamot. The bitter orange, known as Seville orange, is a distinct variety.

The Shaddock (Citrus decumana), the Pomeloe or Pommelemons

are all known in Bengal as বাতাবী লেবু which indicates as introduced from Batavia?

10. पनस—the कांडाल the jack fruit Artocarpus integrifolius? Although this word पनस is met with in many Sanskrit books, it is mentioned in the বনীঘমি বা of Amara Sinha as synonymous with কতহনীকল but it follows the অকুৰ the ভৌপল of Bengal, which is also an Artocarpus. The thorny fruit ক্যুক্তিকল may be applied to the Lichi and other fruits; but the nearest to the কাঁৱাল is the Bread fruit from which the jack fruit differs in having a covering rind, bristling with protruberances, more prominent and emphasised as thorns than in the Bread fruit, which is Artocarpus incisus. The पनस of the Śâstras may be other than this, while the jackfruit is क्रुप्टकीफल and the लकुन is Artocarpus lakoocha. In other vocabularies, we find

# कण्ठाफलस्तु चम्पालुः कर्कशी जधने फलः। काषवान् कण्टकीफलः पनसो मधुजीवकः।

11. बकुन see the preceding.

12. मोच, मोचा, Musa paradisea or sapienta.

The plantain and the banana: because the plant and the flower spathe drops the लच, मुञ्जित लच मोचक कदलीरम्मा. The authors have divided this into two groups अंग्रमत् फला which is कदली and is सुकुमार tender and the रम्मा is मानुफजा. The रम्मा is plantain and कदली is banana.

It will not be very wrong to distinguish the plantains from the bananas. The plantains are those which are used as dessert fruits, because of their luscious pulp, and the bananas are those which are used as vegetables when green and unripe. The fruits are अञ्चलका and the last are आउपना Some European authors say that the banana is eaten fresh when ripe but the fruit of the plantain is roasted.

The term plantain suggests a softness. Etymology suggests the plantain as a fruit and the banana a name from the Malayan Archipelago refers to a larger plant ran. There are several cultivated varieties, of which the oldest is the (1) again (wisign) is said to be the creation of Brahma, it is used as a fruit, and not as a vegetable. There are several varieties of this. The seeded ones are the common, but the pulp of all sistem is sweet and with no tinge of acid or sub-acid taste. The pulp is rich in farinacious ingredients and is considered the best for offering to the gods and making cakes for with flour, as the pulp has

a consistency. The better variety is known as (2) कालीवे as the rind when ripe, assumes a dark colour. Then there is the (3) चिनिकांडाली. Plantains अंग्रमान are distinguished as (4) चाँपा which has the leafstalk of a slightly reddish tinge, the trees are slender, the leaves of smaller length and breadth. This variety is soft, stemmed, much affected by breeze and plants are often broken down by hard blowing वातेन कदली यथा.

(5) सफरी Drupes, though the term implies the existence of stones inside the fleshy fruit, it would not be a misnomer to call the fruit of the Musa as a drupe, as naturally the fruit contains stony seeds from which plants may be grown. In the United Provinces, a fruit of the Musa is known as a द्वीमी a bean, a legume. The fruits of the सफरी are more like those of the चम्पा but plumper and larger in size. The pulp is better flavoured than that of चम्पा and in taste it stands between the (6) चारीम and the चम्पा. It is much cultivated in the districts north of the Ganges in Bengal.

चारीम (6) The stem of the plant is stouter than that of (5) and in height it excells (4) and (5). The drupes are thicker and the pulp more condensed than (4) and (5) and has a sweetish taste.

मतेमान (7) (Martaban) is a variety closely allied to the last name

and the pulp is much softer and more luscious than चाटीम.

शमकवा (8) is a variety with more reddish stem and leaves, much slender, producing slender, bent fruits, with deep red rind. The taste and flavour of the pulp is far superior to all the above.

अभीश्वर (9) is a stouter variety producing thicker and larger fruit, but red everywhere; the pulp is luscious, savoury and has a peculiar

fragrance of the blossoms of the Mausali.

This and the 7th have soft pulp and are said to melt like butter when covered over with a handful of rice (boiled) भात. It is much cultivated about Dacca and Narayanganj कावुले (10) a misnomer, no doubt, just as the Bambusa gigantea is called वेमवाईवांश, Bombay Bamboo. It is a distinct species. Bambusa Cavendishi, an imported variety, but now naturalised. The stem is short and stout and is, therefore, safe from high winds. The fruits are large and thick and the pulp as good as that of No. 9.

कानाई वांशी (11) is a large stemmed plant producing the longest and the best of all fruits, slightly curved which has, perhaps, given it the name. The pulp is luscious and savoury and has the fragrance of

हार्च. Imported plantains from the Indian Archipelago are very much like this. This may be called the Prince of Plantains.

श्रीनिवास (12) A variety of चम्पा producing long spadix which often touches the ground. But the fruits are smaller in size. Perhaps this has given the name चिनियाचम्पा or चिनियाद्विमि to the fruit-sellers of this part of the country.

कांचकला the banana is of two sorts, the भूषना and the खम्बी. The former has fruits covered with a mealy powder and produces smaller

fruits. The जम्बी has longer fruits and without the powder.

हेडरे the wilder neglected variety which has long and thick stems, leaves long and broad, and the spadix very large the sheathing stem produces a bloom which, when unopen, is cut and cooked as a curry called मानावन्द. This is preferred before the sheathing spadix drops. The inner stem of the plant is known as थोड़ from थोडन = covering, clothing, when the wrapping spadices are cleared. Curries are made of the stem, and the threads, which run through the length, are twisted round the fingers when chopping it for curries. This also is cooked in milk and is an agreeable dish with the Bengalis इषयोद.

The sheathings of this variety of the entire plant are the longest and broadest, and they are spread and opened out, the two polished sides separated and knit into platters much used where large parties are entertained. They form marble-like, white, smooth and polished platters much better than those of the leaves of the Musa.

The মালভোগ is a variety of Musa deserving special notice. It is cultivated in Chapra and Saran. Its fruits are larger than ভাষীম and equally flavoured.

whenteen is a large sized banana grown in the Patna district for its thick fruits which though seeded has a sweet pulp used by the people in sherbet. It is not altogether bad eating, the best way is to strain the pulp through cloth and mix with a little milk and sweetened to taste: a nice custard it makes.

माखभेग of Purnea, Chapra, Saran and further north as stated above is a fruit better suited to the table. It is I think a variety, better cultivated kind of the केंद्रा sold by the Lepcha women in the Buxa markets and from which an arrack is said to be distilled and used to be smuggled by them under their heavy *lungi*, langerie.

चर्चर The date-palm. Phænix sylvestris. Is it the same tree

which is known as খাজুর in Bengal? It produces insignificant fruits, rarely containing any pulp worth eating. Nevertheless the tree is extensively cultivated in Bengal for its juice-sap which yields what is called jaggery, so much esteemed by the Bengalis as তাতারদী, lightly boiled, পর্ডা গুড় a little more thickened; গুড় the molasses, দলুরা coarse sugar, চিনি refined sugar and মিছরী মনেতা crystalised sugar. The sap is, when fresh before fermentation, a cooling drink, agreeably sweet. Authors are diverse in their opinion; some discard its use as forbidden. But the Vedas appear to have been otherwise inclined.

"स वनस्पतोत्रपासीददस्ये ब्रह्महत्याये" etc.

Sayana says वृज्ञान्तिगंद्य वनीभृतोद्द्यांनिगांद्य: ... ... नसर्वापि निगांद्यां निषिद: etc. It is considered as expiatory of such heavy sins as बहाद्द्या and the Śruti is used as a mantra for offering the date juice to Durga in the Novena. Among the Christians, Novena is a devotion lasting nine days to obtain a particular request, through the intercession of the Virgin (इमारी = Durgá). It has to be ascertained which is the original, the नवरात्रि Daśará of the Hindus or the Catholic festival? Some, however, avoid बजेर considering it a forbidden fruit. There are many who would not touch it or sugar, etc., made from the plant, but, curiously enough, they use the dried fruit as one of the पंचरक in होस.

There is some doubt as to the identification of the আৰু of the Śastras. In Bengal the Phænix sylvestris is the only tree known as আর, and it produces fruits of no very great attraction. But the other species Phenix dactyllifera must be the অবৃত্ত of the books, its fruits being known as বিত্তবার, জ্বানা, etc. It differs from the Bengal খেলুর which does not throw offsets, seedlings from বিত্তবার planted have been seen to throw out numerous offsets which, if properly cultivated, may to some extent, produce edible fruits.

The wast of the Sastras must mean Phænix dactylifera, from which the Bengal wise P. sylvestris may have been derived. A dwarf species goes by the name of wise the Phænix farinifera, it has a small trunk and it yields a farinacious substance which in (the Bengal) P. sylvestris is much relished by the Bengalis as ( ) and is said to be cooling. There is another palm Arenga saccharifera much stouter trunk and smoother than that of the Phænix which has spines, and is seen in the gardens of Calcutta, the leaf is as large as that of the

cocoanut palm of darker colour. It also yields a saccharine juice, but its drupes are worse than those of the sylvestris. The হেঁতাল of Bengal has never been known to yield any juice, but it yields thick sticks and Phænix paludosa described in the মনসার গান—হেতালের লাঠী.

14. প্রন্থানন literally meaning the sour calamus or rotang. Is it the Rumex vesicarius known in Bengal as চুকা পালস or is it Pythonium bulbiferum? which is the অমবেল? better known as a medicinal

herb. The former is a common pot herb.

15. पारावत. Apple. The hedge-plant বাগ-ভেরাণ্ডা is, in the Sanskrit, books called पारावतप्रवद because of its fruits which when green simulate small apples. The Jamalgota সমাৰ্থীয়ে of the Vaidyas is the seed of Jatropa curcas. The सेव of the Sanskrit authors is a variety of पारावत. Pyrus malus—several varieties of this fruit grow wild in Kashmir as well as in the Easten Himalayas.

16. चीद्र—What is meant by this tree in the Mahâbhârata has to be ascertained; the term means honey also. But a flower Michelia

champaka is also meant by this tree.

17. नीप The books name two distinct trees by this term Nauclea kadamba and the Ixora bandhuca. Perhaps the former is meant in the Mahábhárata. There are two varieties of the कदम्ब, the smaller flowered being known as केन्द्रीकदम्ब Nauclea cordifolia or parviflora. The रंगन Ixora bandhuca has been seen in forests to attain large size producing bunches of bright flowers and berries also considered edible by the foresters.

18. ৰিবৰ see above. 19. কবিখে see above. 20. ব্যস্ত is, perhaps, the বায়ৰ or কাল জাম of Bengal. There are several varieties found

growing wild in the forests.

- 21. sixuff, and 22. minuff are both nearly allied trees. Gmelina arborea, a large forest tree, producing fruits edible to the jungly people and there is also found a variety with leaves glaucous beneath: it may be named Gmelina glaucesceus, but the near species Gmelina asiatica, a much branching shrub which is described in the books as factif. It is for botanists to ascertain which trees are meant by the two names mentioned above.
- 23. बदरी or बदिर is said to be the jujube. Is it the कून of Bengal, the वैयर of the United Provinces, the Buckthorn tribe, which go up the valleys to Garhwal and Sirmoor, or the Eleacarpus, which

produces the tare. These last are found in the Morung Mountains and Nepal also. वद्रीकाश्रम the place of pilgrimage is said to have received its name from the abundance of the Zizyphus trees and shrubs. These are all prickly and in the uncultivated state produce small berries more or less acid in taste, lacking much pulp, but containing a thin mucilagenous substance under the rind. Much has been made of the Zizyphus in the भावपकारा, (a modern medical work, a compilation) and considered by the Ayurvedic Physicians a very useful thing. Three varieties are mentioned, the सुवीर or सुवैयर, the कोल कृत and the कर्कन्य, the কুলকুটা. They are all to be said more or less cooling, aperient, astringent, aphrodisial and nourishing; the usual eulogistic properties. But what is the origin or authority of the passage often quoted धात्रीफलं सदा पथ्यं अपथ्यं बद्रीफलं. Such as are offensive to digestion are directed to be tasted as a variety after a full meal; just as अस्त्वा ताल अभुक्ता वेल and people taking the pulp of the तान in empty stomach are said to be affected with griping. The same is said of कुल बदरी, the Zizyphus. The nearest European fruit, the plum, of which plum puddings are made, is not considered a healthful or nutritive fruit.

The Elæocarpus is found all over the Himalaya on accessible places, and they are, no doubt, plentiful about Badarikáśrama, the reputed hermitage of Vedavyasa and a noted place of pilgrimage. The trees of Rudrâksa are large, free from thorns, and they produce beautiful bluish coloured fruits, as large as pigeon's eggs and they contain a delicately flavoured, mealy pulp, free from all acidity and mucilage, perhaps more nutritious than the buck-thorn. Excepting some of the cultivated varieties, the drupes of all the Zizyphus available about Badri Náráyana are acid, and fit to be used as tarts or pickled. The much made of Bairchur as article of food, specially in famine, is no other than the sour and acid Zizyphus, dried and pounded, the powder frequently used in adulterating and. It is used as a savoury appendage to make swallowable other coarser articles without the acid taste.

It is no place to dispute the authorities but like the introduced pulse size Cajanus, which is not mentioned in earlier Sanskrit works, being introduced has found favour with those who prefer such articles as take a longer time to digest, speaking the poverty of the country. No Dál pulse porridge of sizes cajanus is acceptible to the residents of

the United Provinces without some aciduous adjuncts as green mangoes, fresh or dried or powdered or of Zizyphus.

24. ত্বৰ পাকুড়. Ficus wightiana. 25. বহুৰৰ মুখ্য Ficus glomerata. 26. বহু Ficus bengalensis or indica. 27. সম্বাধ্য Ficus religiosa. All these produce berries which the birds of the country, when ripe, largely consume. Those of 25 মুখ্য are in some places sold in the bazars and those who taste them declare them to be good. But there is a variety also called যক্তম in Bengal, Ficus cania, Ham. The name Asvatha may be traced in the Vedas, it has been so named because the horse of the Asvamedha sacrifice used to be tied under it. Another variety differing a little from the Ficus religiosa is known in Bengal as মুখ্য মুখ্য Ficus Rumphii (?).

The ভূমুর of Bengal, which has hirsute leaves, may be Ficus hispida and not Ficus Roxburghia which is distinguished by having

large broad leaves.

28. ভাগৈকা the ভাগো of the United Provinces, the খারখেজুর of Bengal, because of the appearance of its fruits like Bengal খেজুর, being filled with a milky juice. It is a species of the বক্তর, the Maunsali, Mimusops elengi, the ভিগো being Mimusops Kauki. In Ilchobá Mullai, near the Pandua station of the E. I. Ry., there is a notorious Khir-Khejur, a big, deeply-shaded tree, which furthered the hiding of the lathial dacoits of the early 19th century. খারখেজুর তলা was a node for passengers to pass after nightfall.

29. সন্তানক. The भेजा, the marking nut, Semicarpus anacardium, a poisonous tree of the forests, much dreaded by the wood-cutters, as its milky juice is apt to produce sores on the skin. The dry west wind, which blows in March and April, is considered as injurious to delicate skins and is known as ভেলার বাতাস. The tree is a spreading one and is not unoften kept in boundary corners of gardens as curiosities.

30. आमलकी Myrobalanus emblica, the noted भात्रीफल, the nurse fruit of the Indian physicians. On the 9th day of the bright fortnight of Kartika, i.e., about a lunar month after the autumnal Novena, Jagaddhatri is worshipped in Bengal. It is said to be a tantrik summarised form of Durga Puja. In the United Provinces, people resort to the hills and forests close by and hold their picnics under the shade of an Emblica tree आमला तरे भोजन. It is an institution which the residents observe during the whole of the bright fortnight. The self-

sown Emblicas, which grow wild, produce small fruits used for diverse cosmetic and medicinal purposes. Some of the cultivated varieties, which are few in number, produce large fruits, which are free from fibres. There are a few reputed to be in the garden of the Maharaja of Ramnagar and Bhadohi near Konr and other places, and confected Emblica are so large as weighing 12 to 16 to a seer.

31. हरीतकी Myrobalanus chebula.—Has been known to the Hindus from early days. Has been so valued that they are given as honorarium दिश्वण (from दश्चार prosper, to be able) for sacrificial ceremonies, (fee for the ability?). It has also been used as a mouth purifier ( मुख्यादि ), a practice common with the Aryas of chewing something, (betel-leaf, betel-nut, etc., or this myrobalan) after the meals, with a view to cleanse the mouth. The Vaidyas generally quote:—हरीतकी भंदन राजन मातेन हितकारिणी। कदाचित क्रिया माता नेत्रस्था हरीतकी। i.e., Eat Haritaki, which is as nourishing as the mother, who may occasionally be annoyed, but Haritaki never irritates the stomach, etc.

It is needless to say that there are several varieties of this known; some also go by the name of জাঁহাৱ্যাবকা. It has to be ascertained whether they are the Terminalia citrina of Roxburgh.

32. বিশানকী the বয়েড়া of Bengal. Terminalia bellerica of Roxburgh. The kernel of the seed or stone tastes like filberts and, when eaten in abundance, is said to be intoxicating.

विभीदक, विभीतक may be Terminalia moluccana of Roxburgh. It is small-fruited.

The विभीदक, mentioned in the Vedas, has been identified as the coffee berries, Coffea bengalenlis of Roxburgh, but why not Terminalia bellerica? The kernel of the seeds has stimulating and intoxicating properties.

33. देगुद See above.

34. হ্বনের has been identified by authors as Carissa carondas, the ক্রন্তা of Bengal, from ক্রনোচ plucked by the hand.

Two varieties of this acid fruit are cultivated in the gardens of Calcutta, the देशी and the चीना, which latter are distinguished by white egg-shaped fruits. Both these are used as tarts, etc., being too sour for dessert. A jungly variety, with much smaller berries of the size of peas, is to be seen in the Vindhya Hills, it is often used in sherbets, a

more palatable berry than the करमचा. The local name of this jungle berry is करान्दा.

But what is there to suggest that the करमदे of the authors is a Carissa? In the dictionaries, the term has been derived from कर, the hand, and इद = to destroy. What is plucked by the hand. But why not Flacourtia cataphracta, the पानीयामजक, शानीयाना, of Bengal, which latter term has been derived from पानीय = water, शामजक = myrobalan? It is well-known that this palatable, wholesome, dessert fruit, though produced on a thorny tree like its diminutive friend, the अंच (Flacourtia sapida, Roxburgh, lean on a smaller shrub, the jungly variety?) has to be rolled on the palms of the hand to remove its acidity before being eaten.

- 35. तिन्दुक See above.
- 36 महाबला. Is it the अतिबला of the Vaids, and of the later liturgies an ingredient of महोषधी group?
- 37. चणक Michelia champaka. Many large fragrant flowers go by the name of profit in Bengal.
- 38. अशोक—Saraca asoka, Jonesia asoka. In Southern India, it is taken to be Guatteria longifolia.
  - 39. केतक. See above.
- 40. वक्क Mimusops leengi. Its ripe oblong fruits, though much smaller than those of इहान, simulate them in taste.
- 41. पुत्राग, otherwise called सुजतान चाँपा; in appearance the flowers are like diminutive flowers of the वागेश्वर. Mesua ferrea is Callophyllum inophyllum of Linn. There is a variety of this, differently named Mammea Americana Linn, noted as a cure of chiggers in the toe under the nail.
- 42. ससपर्थे झातीम of Bengal. It is also named इत्रपर्थे; its leaves being arranged in whorl. It is Alstonia scholaris of Roxb. Its name implies it to be a favourite tree of the Rsis of old inasmuch as its juice and bark, etc., are considered officinal. It is closely allied to the Wrightias, which are reputed to be useful in many ways.
- 43. কৰ্মিকাৰ. Earlier authors have identified this with the কৰিবাৰ Pterospermum acerifolium, the কৰক-চাঁপা of Bengal, with large, fragrant flowers, used as a prophylactic for bugs in বাবোই. But it may be enquired why such large long flowers are named কৰ্মিকাৰ unless they were

used, as was the custom in England in Elizabethan days, mentioned by Shakespeare in King John—

- "That in my ear I do not stick a rose
- "Lest men should ... ... "

It was the court fashion for gallants, and ladies also, to wear a rose stuck behind the ear. This fashion is still to be seen in several parts of this country. Cut-flowers of the Nerium করবী are stuck behind the ear, the ear, a handy bracket or peg to stick up a .pen or the sacrificial thread, the right ear specially being considered purer than the left. Is it because it receives the tantrik whisperings?

As an ear-ring or pendant, Pterospermum lancæfolium, which has smaller flowers is better suited. The কৰিব, the piercing of the lobes of the ear, is considered as purificatory a ceremony as the चूझ, the tonsure. People sometimes preserve the puncture intact by putting a clove therein. Early authors also, by the term कविका, understand Cassia auriculata, which has large, bright, yellow flowers in bunches, fit to adorn a fashionable lady's ears. This plant has astringent barks, which are officinally used as medicine.

- 44. क्तफ. See above.
- 45. पाटब. See above.
- 46. इटन, Is it the क्रांडी of Bengal, which produces bunches of fragrant, thick, flowers? Wrightia antidysenterica, or its other species, Wrightia tinctoria, which yields the white, ivory-like wood for the turners and the bruised leaves, produce a kind of indigo. The seeds in the pods of both these species are used as इन्द्रपन.
- 47. मन्दार is said to be one of the five trees of paradise, but it has been also identified with the coral tree, Erythrina indica the পালিতা-মাদার of Bengal, as well as Asclepias gigantea, the Calotropis gigantea of Roxb, the मदार of the U. Provinces, the last being officinally considered as useful in leprosy, which has been emphasised to be the मन्दार, (is it because of the अर्फ mentioned in Vedic sacrifices) the red or pink flowered variety with wedge-shaped leaves. What resemblance is there between the Erythrina and the so-called मन्दार of paradise unless it be in the bright colour of the flowers which may simulate? The Melastoma bracteatum, Jack., also yields a fruit said to be edible, its pulp only having the taste and flavour of black berries. Being,

perhaps, an exclusively Indian shrub, found everywhere, it may be called the मन्दार. But it requires careful investigation.

- 48. इन्दीवर. An aquatic. See above.
- 49. पारिजात the second of the paradisiacal trees. This also has been identified by authors, with Erythrina. The पारिजाद is said to be the Cosa tree, Erythrina. Some books, however, by it mean a Pine, Pinus longifolia or Deodar; others by it understand the नीम Melia azadarachta.
- 50. द्वाविदार. Bauhinia variegata, an Ebony tree, कचनार of the U. Provinces, so much made mention of in Hindi songs "कचनार कनीरी," the unopened blossoms are used as vegetables and sometimes pickled also. The देवकाञ्चन is the বনরাজী of Bengal and is considered a sacred tree. In the Bombay side, the tree is worshipped on the Navena festival. There are two gigantic creepers also, known as नाजाकान in Bengal, the Bauhinia macrostachya and the anguina kept in large gardens in Calcutta as curiosities: these creepers belie the name कोविदार as they bind the trees together and they do not split the earth.
- 51. देवदाह is Pinus deodar, a fragrant wooded tree of the hills rendering the entire atmosphere pregnant with pine odour. Its wood is used in preparing the भूप बत्ती incense sticks so much used in Hindu ceremonies.
- 52. शाल is Shorea robusta, which yields the resin much used as an incense and known as शालिनियाँस—राज or भूना.
- 53. বাজ. Borassus flabellfiormis? The male trees bear only the spadix known as তালশাড়া in Bengal, the female trees bear the well-known তাল fruit rather the nut, which is better eaten when green and tender as তালশাল containing a spoonful of cooling milk enclosed in the soft kernel of the consistency of cream, the more tender the fruit, the better is the শাস or তালশাস. The ripe fruit yields a sweetish yellow pulp which strained of its fibres, is cast into moulds with lime water which solidifies it. The বাজ is considered in the U. Provinces as the forbidden fruit, though the Sastras rule otherwise.

A special observance is provided in the Sástras on the 9th day of the bright fortnight preceding the पितृपच, the fortnight sacred to the manes. The fortnight, in which वाजनवारी ceremony is observed, is known as वृत्तपच for so many observances are ordained in it. In this ceremony, the Sálagrám Ammonite is placed upon 9 ripe tala fruits,

which fill the place with a peculiarly savoury odour. Offerings made with the pulp of this palm with other articles generally fill the platters.

This must be distinguished from ताड़ी, which is the fermented juice drawn from the tree, a nasty, stinking, frothy beverage, much relished by the low class people, and is said to have a sour, acetic taste, which makes the imbibers thirst for salted food.

There is another palm without any trunk to mention. It is seen in the maritime districts of East Bengal known as তারী. Its juice is also said to be intoxicating and the best Toddy wine is made from it.

The तेडेत is a species of Palm resembling the Borassus in external appearance, but it is in habit an Osadhi, for it dies after its fruits are ripe, which happens about 30 to 40 years after the seed is planted. The leaves are longer and broader and are much used in writing manuscripts upon. Is it the seven of the Vedas? The teret is Corypha umbraculifera Linn. It flowers but once and thereafter dies; is a native of Bengal. The fruit is hard and is made into beads বাজার বাট স্থপারী. The বাজুর of Bengal is now being forgotten. Authorities differ as to the identification of the Vedic palm, it must have been some smaller trunk shrub, gregarious in habit, for Mâyâ Devi is said to have given birth to Buddha while holding a branch of the Tál. This is why the tála is held so sacred amongst the followers and worshippers of Buddha, who is described as breathing his last under a Tála tree. The palm leaf has found favour with other ancient nations, and such a palm must be indigenous in the Aryan country and must thrive at places a couple of thousand feet above the level of the sea. The Nannorohps Ritchieana must be the palm meant in the Vedas. Its leaf-buds are used as vegetables. Válmíki Rsi is said to have, in his prayers to the river Ganga, mentioned ताब, शाब, सरब and तमाब as trees luxuriantly growing on the rocks near the sources of the Ganges. The सरत is Pinus longifolia.

54. নদাৰ not unoften mistaken for নুমুৰ or which is the বিলাতী গাব of the Calcutta bazar, the Garcinia Xanthochymus, Hooker, a powerfully acid fruit, which makes the teeth unfit for chewing for several days. The নদাৰ mentioned as an ingredient of the 16 article incense the থাইয়াবিষ্ণ is the leaf Tamála, নদাৰণৰ means the বিষদাৰ of the market, the leaves of the Laurus Cassia, but the tree

Tamála is evidently meant for the Gamboge Tree, Garcinia morella, the oil extracted from its seeds pass as Ghi for lamps.

55. पिप्पन is not the पीपन tree, Ficus religiosa, but the long

pepper, Piper longum.

- 56. E 15. It has to be ascertained whether this is the E 15. mentioned above as a thorny shrub growing on barren rocks. It cannot mean the gum E Assafætida, which article is a resin much adulterated in the market, aside the question of the place where it is collected, be it from Ferula fætida or Ferula alliacea, it is largely adultered in the country of consumption. It has been seen that the Durrani Afghan traders steeping the gum-resin in water and scent boiled pulses are with the same. It is an open question whether this gum-resin as a flavouring condiment was known to the Rsis of earlier days.
- 57. शालमजी is सिजेम, or शिमुज of Bengal, the cotton wool tree, Bombax malabaricum. Its gum-resin called मोचरस is sold in the bazar as सुपारी का दूज. It is like the निमावट निराम इस a proliferation of the parenchyme cells of the bark, it always exudes spontaneously from diseased parts of the tree.

58. Figs. Butea frondosa, the vanu of the Vedas. The modern name may be traced to the flowers, which from a distance appearing like the beaks of parrots, the tree, when in blossoms, denuded of foliage, appears to be covered by crowded parrots. It is commonly called the Dhak.

59. sills See above.

60. शिंशपा Dalbergia sissu commonly called शीशन. The other species, Dalbergia latifolia, is evidently the श्वेतशाद of Bengal. The Dalbergia latifolia is a deciduous tree, common in Southern India, but never or rarely met with to the north of the Vindhya range, whilst Dalbergia sissu has been seen to ascend to about 2,000 feet.

61. भरत. Pinus longifolia is one of the ingredients of the reputed incense sticks. Is it the सन्दे wood of the United Provinces?

62. 68. तामरस. क्रमद. रक्तोत्पल. 69. 63. पुण्डरीक. 70. **पदा**. 64. क्रोकनद. These are all aquatics. 65. उत्पत्त. 71. सिन्धवार See above. 66. **5000.** 72. क्रिकार See 43. 67.

73. कुरवक. The books describe two different plants, a Barleria and an Amarnath. The potherbs बेशुवा = वास्त्क, the निर्या and the चौराई are all Amaranths. The वनना the गौराईनरे, the গোবরি ना all self-sown herbs are also used as potherbs, specially the Amaranthus fasciatus, which has been, by some, wrongly identified as the दिवसोचिका of the Śâstras, which, however, is an aquatic weed. Unless as small herbs, they would not draw attention in a forest.

The Barlerias are elegant shrubs, producing profusion of flowers

of almost all colours, some wild ones having thorns.

74. निबनी An aquatic, see above. 75. प्रच See above.

76. अन See above 32. 77. राहितक Andersonia rohitaka.

78. वेतस Calamus rotang. 79. वदरी See above.

80. च्हीर Acacia catechu. 81. शिरीच Acacia sirisa.

82. विल्व See above. 83. ईगुद See above.

84. And Salvadara persica. This tree yields small berries of a pungent, aromatic smell, like mustard, and the leaves are equally pungent.

85. शामी Acacia suma.

86. The Is it the wild bamboo or the Capparis aphylla?

87. इरिचन्दन Is it the yellow variety of Santalum ?

88. तुंगकालीय Requires identification ?

89. बोघ or बोध ? Symplocos racemosa.

### SRADDHA अद्भा

This term has been traced to अन् which means truth सरानाम. That is true, such being the conviction तत् सरामस्यां घीयत इति अद्धा which is घमार्थकाममोचेषु अविपर्ययेगोवं एतदिति या बुद्धिरूपचते तद्धिदेवतामावाख्या अद्धेत्युच्यते अन् घमार्थमुखापवर्गेषु यथाशास्त्रमधिकृतः पुरुषस्य कर्मानुष्ठानहेतुमावप्रख्यानात् बुद्ध्याधिदेवता अद्धा.

It is, therefore, the root of all rites and the first requisite in all rites being water it has been identified with water. Which the Puranas direct कुशपुष्पतिम्वारि ब्राह्मणः स्वयमाहरेत्। The Sastras forbid the services of a Súdra in milking for sacrifices. शूद्र एव न दुंझात्। असंतो वा एष सम्भूतः। यच्छूदः। माहविभ्वतिदित्याहुः। यच्छूद्रो देग्धीति। But this prohibition is limited to अग्निहोत्रः In the Kurma Purana we have कन्दुपकानि तैवेन पायसं दिधसक्तवः। दिजैरेतानि भोज्यानि शूद्रगृहे कृतान्यपि।

In the Taittiriya Brâhmana Bhásya we meet with the following passage which has been urged as an argument for Súdras repeating certain Vedic mantras. The Tantras have authorised the uttering of the Pranava with a little variation, a provision suggested by the tolerant ideas of the modern times. Instead of Om श्रेम a Súdra should pronounce Aum श्रीम as the Christians have Amen.

देवासुराः संयत्ता भासत, श्रादित्येन्यायच्छान्ततं देवाः समजयन् । ब्राह्मणश्च शूद्रश्च चर्मकर्त्तेन्याय-च्छते । देव्यो वे वर्णे ब्राह्मणः । श्रास्त्यः शूद्रः । × × × श्रश्नापि ब्राह्मणः बेदिमध्ये बहिः शूद्रश्चावस्थाय किञ्चिदार्द्रचर्मे परिमण्डलाकारं गृहीत्वार्ताद्वषये कलहं कुर्यात् । × × र तस्मिन् कलहावसरे इमेरान्सुरिति मन्त्रं ब्राह्मणो ब्रूयात् । शूद्रस्तु मन्त्रान्तरं ब्रूयात् ।

In the Smrtis we have-

# दानञ्च द्यात् श्रूद्रोपि पाकयक्षैर्यजेदपि । पित्रादिकञ्च सर्वं वै श्रूद्रः कुर्वीत तेन च ॥

The Súdras, therefore, are not the much trodden fourth class as often represented by the plebeian orders. The Vedas classed the Súdras as born from the feet. But the prohibitions so much spoken of were not originally meant for them, nor our subsequent and modern conduct of society supports the same: the emphasis may be traced to other than purely religious grounds. Animosity and antipathy are not really founded on dutiful religious pertinacity, but in almost all instances on selfish and personal pique, wounded pride, suggesting punctilio a nice point in behaviour wholly formal and often not sincere. No

society however polished in doctrines, principles and maxims, is practically just or impartial. "र्योपेश्वन " as they call it in Bengal, in every country rules the society. In the Vedas we meet with Śúdra or even Śúdrání seers to whom the hymns are assigned as revealed. The later authors reviling the Śúdras as not entitled to utter or listen to Vedic mantras still have indirectly admitted that Súdra is an innate natural class to which mankind generally belongs and they have been compelled at an unguarded moment to state that जन्मनो जायने श्वनः an offspring of Brâhmaṇa parents on birth is a श्वनः and that by further purification संस्कार he becomes a दिन twice-born. He becomes a विश्व (शास्त्र का मेघाविनः ) after his education and he is a बाह्य only when he attains the knowledge known as बहाजान. It is by courtesy that one born of Brâhmaṇa parents is a Brâhmaṇa.

The Tantras have clearly defined the position of आप: and अगिन and also of नायु. The first two are reckoned as the best basic representations or symbols for invoking and worshipping the gods. A mystic figure (यन्त्र), the ammonite शास्त्रप्रामशिना, the lingam (बाण्डिंग), a sword खड्ग, the trident (त्रिग्र्स), a manuscript (युस्त), water and fire are things on which the gods may be invoked and worshipped. Later authors go further and assure us that आवाहन invocation, inviting and विसर्जन dismissal, relinquishing of a deity are not necessary when making offerings or Pújá on the basic articles mentioned above, they are the ordinary प्राचार आपोगिनहृदयचकं विष्णो : चेत्रसमुद्भवं।....शास्त्रप्रामं मणा यन्त्र प्रतिमामण्डलेषु च । लिंगस्थां प्रचरेदेवीं युसकस्थां तथैन च मण्डलास्थां महामायां यन्त्रस्थां प्रतिमास च । जलस्थां च शिलास्थां वा राज्यस्थां मन्त्रमयं प्रतिमास प्रतिमास च । जलस्थां च शिलास्थां वा राज्यस्थां मन्त्रमयं प्रतिमास प्रतिमास च । जलस्थां च शिलास्थां वा राज्यस्थां मन्त्रमयं प्रतिमास प्रतिमास च । जलस्थां च शिलास्थां वा राज्यस्थां प्रतिमास प्रतिमास वा देवतिति च । etc. Symbols, sentiments and ideas pervade all religious rites and observances.

### LAKSMI.

Lakṣmi from जच 'to spy, to see, to observe,' and related to Rच 'to protect, to defend.' The consort of Viṣṇu. Her worship is associated with the cult of Viṣṇu. She was produced from the churning of the ocean—has it anything to do with trade?—and is known by several names, some of which are given below, together with their descriptions. Many people in the annual or seasonal worship of Lakṣmi never observe the विसर्जन ceremony, it being undesirable to dismiss

the regent of wealth. Some Baniyá trading families of Bengal go a bit further. In the जक्ष्मीपूजा they offer the smallest and the worst netlike fabric as वस्र to जक्ष्मी; for they say, Do not those of the Káyastha caste soon become impoverished because the Goddess Laksmí clad in ample folds of cloth easily abandon their houses and go out?

In the Puránas, Laksmi is said to have, in the fervour of her adoration of Mahádeva, cut off her breast and offered them as the best offering. This pleased Mahádeva and he blessed the same which became the most acceptable offering to all gods. The Bel tree is evidently a modernised substitute of Palása, the Butea frondosa, the similarity is to be observed in the triple nature of their leaves. That is all. But nevertheless the leaves of the Bel-fruit tree are considered as the best where for oblation to the female deities. In the Vástuyaga, a modernised sacrifice, as the last oblation near quigita an entire Bel-fruit has to be placed with butter on the fire.

In the Satapatha Bráhmana we find that tired of creation when resting Śri श्री is said to have issued forth from (sabbath) प्रजापतिचै प्रजाः सृज्मानोऽतप्यत । तस्मात् श्रान्त्रात्तपानात् श्रीकृदकामत् सा दीप्यमाना भाजमाना लेलायुन्त्यतिष्ठतां ... ग्रूभ्यध्यायन्. The 22nd of the पुरुषमेधमन्त्र is श्रीश्चं ते लुहमीश्च पत्न्यां वहोरात्रे पार्श्वे नक्षंत्राणि रूपमुन्विनी व्यात्रम । etc., says that Śrí श्री: and बहमी are two different deities, though both are wives of Aditya. No mention is made of Alaksmi or the elder Laksmi, ज्येष्ठा लक्ष्मी:, who is hunger and thirst and is the manifestation of the famished. Though Sri sit: was given to the gods, being a female she had to be milked and everything good available should be taken from her स्त्री वारएषा यच्छीने वै स्त्रियं घ्रन्खुत females are not killed but खाऽत्रस्या जीवन्त्याऽएवाददतऽइति. The gods took away all she had but Prajápati advised her to demand all they had taken by sacrifices. And although the ninth stanza of the श्रीसृक says गन्धंद्वारां द्राम्बर्ग नित्यप्रष्टां करीषिणीम् Karisa is explained as शुक्कगोमचादि—the figure of श्रवक्ष्मी is always made with cowdung and the Bel and Sriphal fruits are fit articles! These incongruities are matters of enquiry.

Annapurna श्रक्षपूर्णो. The Dhyána is रक्तां विचित्रवसनां नवचन्द्रचृडाम-क्षंत्रवानिरतां स्वत्रभारनत्रां। नृत्वज्ञमिन्दुशकजान्तरणं विज्ञोक्य हष्टां भन्ने भगवतीं भवदुःखहन्त्रीं। She is the presiding deity of the holy city of Benares. Śankaráchárya is said to have prayed thus:-

### श्रञ्जपूर्ये सदापूर्ये शंकरप्रायावछमे । ज्ञानवैराग्यसिद्धयर्थे भिन्नां मे देहि पार्वती ॥

In the Tantras we find a Bhairaví of the name of अञ्चर्योश्वरी and the following line of prayer is also assigned to Śankaráchárya:—

### — भिन्नां देहि कृपावत्रोकनकरी मातात्रपूर्णेश्वरी-

In the usual mystic way the Tantra describes the mantra kyriologically of Annapúrṇá—मायाहृद्भगवत्यन्ते माहेश्वरिपदं ततः। अञ्जपूर्णे ठथुगलं मनुससदशानुरः। which rendered in Laukika Sanskrit is—हीं नमो भगवित माहेश्वरि अञ्जपूर्णे स्वाहा—seventeen letters.

The Tantras are numerous and have not been systematised. In the Annapúrņá kalpa the said mantra of 17 letters may be begun with the praṇava Om and as such the reciter of such a mantra never wants food and when the Máyá kyriologic st precedes it, all desires are fulfilled and if preceded by the Śrí kyriologic it increases happiness and if the kyriologic of speech are precedes it the reciter becomes a good speaker. So the conclusion is that Om Hṛim, Śṛim and Aum when joined with the mantra everything desirable is attained.

The legends connected with the manifestation of Annapúrṇá are given in detail in the Káśíkhaṇḍa—episode of the voluminous Skanda Puráṇa devoted to this particular deity. In Bengal in the month of Chaitra clay figures of Annapúrṇá are worshipped for one day, the waxing eighth lunation, and dismissed on the following day. This festival is observed in the 2nd day of the Vasautí Púja, the vernal Durgá Pújá and it precedes the Rámanavamí the 9th day sacred as Noreessa being the birthday of Ramachandra incarnation.

Being the seat of Annapúrná, Benares city barring its other a thousand and one merits, is a hive of drones, chiefs, rajas as well as the pious of every country and time. In honour of that Regent (Annapúrná) of cornucopia has from times immemorial been noted for its free hotels, hostelries now known as अवस्त्र, अवस्त्र etc., places where cooked food is served to those who appear there and ask for the same. These charitable institutions are perhaps more ancient than the days of Śankara. Originally started for accommodation of students विवासी only, they have gradually become the resorts of all those who care not to earn their food by legitimate industry and exertion. The Śástras keeping an eye on such idlers have said—

ईहन्ते सर्वभ्तानि तदिदं कर्मसंक्षितम् । सिद्धिक्षेत्रमिदं पुण्यं ग्रयमेवाश्रमेा महान् ॥ ग्रथ ये कर्मनिन्दाता मनुष्याः कापथं गताः । मूढ़ानामर्थहीनानां तेषामेनस्तु विद्यते ॥

Then talking of work and industry-

देवा वै दुष्करां विभृतिं परमां गताः ।
तस्माद्गाईस्थ्यमुद्रोढुं दुष्करं प्रश्नवीमि वः ।
तपःश्रेष्ठं प्रजानां वै मूलमेतन्न संशयः ॥
कुटुम्बविधिनानेन यस्मिन् सर्वं प्रतिष्ठितम् ।
एतद्विदुस्तपेविप्रा द्वन्द्वातीता विमत्सराः ।
तसाद्वतं मध्यमन्तु लोकेषु तप उच्यते ॥
दुराधर्षपदं चैव गच्छन्ति विधसाशिनः ।
सायंप्रातिविभन्यान्नं स्वकुटुम्बे यथाविधि ॥
दच्चातिथिभ्यो देवेभ्यः पितृभ्यः स्वजनस्य च ।
ग्रवशिष्टानि येश्नन्ति तानाहुर्विधसाशिनः ॥
तस्मात् स्वधमेमास्थाय सुवताः सत्यवादिनः ।
लोकस्य गुरवो भृत्वा ते भवन्त्यनुपस्कृताः ॥
त्रिद्वं प्राप्य शकस्य स्वर्गलोके विमत्सराः ।
वसन्ति शाश्वतान् वर्षान् जनाइष्करगाधिनम् ॥

Daksa says-

न क्रेरोन विना द्रव्यं न द्रव्येन विना किया। क्रियाहीने न घर्मः स्यात् धर्महीने कुतः सुसम्॥

अवस्मी is a negation of बन्नी Prosperity, success, Fortune. But she is considered the elder sister of Laksmi Prosperity, indicating that wealth, fortune and prosperity are matters of acquisition and that without exertion Laksmi never appears. The term Laksmi has been derived from बन to see, to observe: the observant alone finds the fruit of a tree. The other synonym of अवस्मी is also a negative term like निक्यित Vedic goddess, the regent of the south-west corner from which that point of the compass has been named. Rabhasa says ऋति गता गुणायाञ्च स्पदायाञ्च अभिष च

But in some rituals we find that in the south-west corner Vástupurusa वास्तुप्रच and ब्रह्मन् are worshipped. Why so? Is there any tradition connected with that quarter of the early colonisers? has been derived from बचयित पश्यित नीतिमन्तं. The dutiful observe it. In the Rk. अरायिकाणे विकंटे गिरिं गच्छ. etc. We find that it is assigned to शिरिन्विट भारद्वाज the regent of Famine, is कालकर्ण । वा अलक्ष्मी:. One who is affected by famine has no inclination to give and famine stricken persons lose their proper eyesight চকুবোলা হয়—therefore they are कार्णः दुर्भिनेरा श्रमिमृतानां मान्यं चन्नुवोर्भवति or in other words none but those who are endowed with proper eyesight find wealth and prosperity, and the hungry are always noisy. Alaksmi is in the above hymn described as विकान्तदर्शन and vociferous quarrelsome. In the Nirukta we find यत्र धीरा मनसा वाचमकृषत प्रज्ञानं धीराः प्रज्ञानवन्ता ध्यानवन्ता तत्र संख्यानि सञ्जानते Hence. भद्रेषा लक्ष्मीनि हिताधिवाचि. The later authors therefore have assigned such places for ghosts and evil spirits as where गुरवो नैव प्र्यन्ते seniors are not respected स्त्रीजितानि गृहाणि च, where females rule supreme यत्र प्रकीर्णभाण्डाणि where the utensils and plates are scattered without method प्रकीर्गाच्छेपगानि च where filth and offals are spread about नित्यञ्च कलहं यत्र where disputes, disagreements and quarrels predominate प्रेतावसन्ति तत्र वै there surely ghosts and evil spirits dwell. Yaska says लक्ष्मीलामाद्वा लच्यनाद्वा लञ्जनाद्वा लषतेर्वा स्थात् प्रेप्सा कर्मणी लजतेर्वा स्थाद् श्लाघा कर्मणः all referring to careful observation, with an eye to gain and that without vanity.

The Pauranic description of अलस्मी is अलक्ष्मी कृष्णवर्धी द्विभुजों कृष्णवर्ध-परीचानां लोहामरणभूषितां her ornaments are all of iron or lead equally base metal शकराचन्द्रनचिन्देतां smeared with clay or potsherd paste गृहसंमाञ्जेनीहस्तां armed with a broom, riding a donkey गर्दभास्टां and fond of quarrelling cantankerous कलहिम्यां. Women have been always endowed with that capacity and we have नारद a sage (Tradition) who rides a husking beam or lever हेंकी, a bearded Muni as specially presiding over all disputes. Bháratachandra the famous poet of Bengal has produced a plausible imagery of the quarrel scene at the nuptial of Mahádeva.

Narada says কেমন জামাই পেলে বুঝে স্থানে নাও।

Menaka is made to say ওরে বুড়ো আঁটকুড়ো নারদা অগ্নেয়ে!

কন্দলের স্বভাব কি নারদ ঘটক।

নথে নথ বাজাইয়ে নারদ মুনি হাসে।

কন্দলে পরমানন্দ নারদের ঢেঁকী—

দাড়ী লেড়ে ঘন পড়ে কন্দলের মন্তঃ।

which is

আয় রে কোন্দল তোকে ডাকে সদা-শিব। মেয়েগুলা মাথা থোঁড়ে তোকে রক্ত দিব। বেনা ঝুটী বাঁধি কি কর বসিয়া।

(questions of encroachment were not frequent)

এয়োসুয়া এক ঠাঁই দেখরে আসিয়া।

ঘুরুলে বাতাস লয়ে জলের ঘুরুলে

সেহাফুল কাঁটা হাতে ঝট এস চলে

এই ঠাঁই এতো মেয়ে দেখা নাহি যায়

দোহাই চণ্ডীর তোরে আয় আয় আয়।

Of all the manifestations of शक्ति, female energy, चण्डी is most wrathful, for the grammarians and vocabularists say चण्डी तु कोपनायाः स्थात्.

The prayer to Alaksmi is equally vivid अलक्ष्मीस्वं कुरूपासि Alaksmi thou art ugly कुत्स्तिस्थानवासिनी, You reside in nasty places. I give on the Sukharátri this offering to you सुलरात्री मया दत्तां गृहपूजाञ्च शाश्वतीं.

Certain nights of the year are technically known by special appellations just as those the Muhammedan persuasion have स्वेवरात or Sabrât. In the much recited Devi Máhátmya of the Chandi or Durgáthere is कालरात्रिमहारात्रीमोहरात्रिश्च दाह्या etc. We have about 10 differently named Nights.

फाल्गुने च (1) महारात्रिः रुष्णे एकादशी तिथिः। ज्येष्ठे वा दशमी शुक्का देवी वारयुता भृगेः। रात्रावेकादशी चेत्स्यात् (2) दिव्यरात्रिः प्रकीर्त्तता। स्रम्मा भीमे संक्रमणश्च कुळक्षेत्रहनं यदि। (3) ताररात्रिस्तु संप्रोक्ता भाग्यादेव तु लभ्यते।

(4) सिद्धरात्रिरष्टमी स्यात् चैत्रसंक्रमणान्विता। तृतीया माधवे गुक्ककुलक्षे (5) दाखणा तिथिः। दीपोत्सवचतुर्दश्याममयायाग एव च।

(6) कालरात्रिमेहेशानि तारा काली प्रियंकरी । कृष्णजन्माष्टमी देवी (7) मेाहरात्रिः प्रकीर्त्तिता । चैत्रशुक्कनवम्यान्तु (8) क्रोधरात्रिः प्रकीर्त्तिता । (9) घाररात्रिः मार्गशीर्षे कृष्णाष्टम्यां महेश्वरि ।

# चतुर्दशी भामयुक्ता मकरेख समन्विता। कुलऋक्षसमायुक्ता (10) वीररात्रिः प्रकीर्त्तिता।

Sukharátri is evidently the कालरात्री of the above. दंडेकरजनीयोगो दर्शस्य स्यात् परेहिन । तदा विहाय पूर्वे द्युः परेहि सुखरात्रिका this is with reference to the rites for दीपान्विता अमावस्या. In the Brahma Purána also अमावस्यां यदा देवाः कार्त्तिके मासि केशवात् । अते।त्र विधिवत् कार्य्या मनुष्ये:सुखरात्रिका । पारिभाषिक terms are current with those who are initiated in them and they sometimes do not convey the real meaning of the words: पञ्चान्त्र as the term implies is not five mango trees but it means a great many more अश्वत्यमेकं पिजुमर्दमेकं हो चम्पकी त्रीयि च केशरायि । सप्ताय ताला नव नारिकेलाः पञ्चाम्वापी नरकं न पश्येत् ।

Similarly any group of five trees is not a पञ्चरी of the Śastras, nor any mixture of five sweet things a पञ्चमृत.

Certain articles are said to be affected by Alaksmi whose fit offering is cake made of Tila (sesamum). She is said to obsess green कांकुड, सजिना, mushrooms, इन्नक, the swine विद्वारह, वेल, किंगा, अलानु and श्रीफलं. It is rather peculiar that the fruit bearing the name of Laksmi श्री is affected by the unlucky goddess. In the form of obeisance to Laksmi on the diwali night she is addressed as सुखरानि नमोस्तुते॥

The Diwalí-Dipávalí, or Dipmala or Dipmalika, the night when houses are decorated with strings or lines of lamps (कीप) is the day in most parts of India the New Year of the traders begins; if not the new year, at least new accounts are opened. What is पुण्याह with the Bengal Zamindars, the Rent-day with British land lords when the Rent-roll is The Puranas explain why the new moon of kartik opened for the year. is called मुलरात्री; any how it is a day of festivities. Some short-sighted traders forgetting that it should be observed without vanity overdo themselves and have occasion afterwards to upset the figure of गरोश, light a candle or lamp at his office during day and close his doors. This is देवाजी क्रुंकना, Consume by conflagration the dipávali, to declare that his bank is ruptured. At twilight प्रदेश —lexicographers derive it from प्र= before and देख= fault transgression. But why not trace it to म= first, द= watch and su=Dawn, i.e., the evening the glooming, the twilight the dusk, before the Dawn. Both the twilights are called सन्ध्या the evening being distinguished as परिचमा सन्ध्या—at प्रदेश all householders adore Laksmi the goddess of fortune, prosperity and luck. But before so doing in Bengal amongst the Káyasthas and Bráhmanas a haphazard

idol or figure made of cowdung is placed on an old husking fan and the same is worshipped outside the gate by the priest who does so with his left hand (awkward) and generally dark and negligible flowers or torn hair are offered. The same figure is then cast outside the precincts of the homestead with the music of a broken winnowing fan beat by sticks. He accompanies the dismissal, विसर्जन with certain Vedic and Pauranic mantras. The priest then purifies himself by washing his feet and hands, etc., and then entering the house begins the worship of Laksmi. Laksmi is annoyed with harsh and heavy notes, the ordinary bell is forbidden as well as the gong. favourite music is that of the conch-shell which imitates the trumpeting of the elephant. इस्तिनाद्यवर्द्धिनीं such is recited in the famous Sri or Laksmi Sukta (hymn), generally said like several other Suktas such as the Rátri Sukta, the Pavamáni Sukta as प्रचित्र or खिल. might originally have been it has been so universally accepted as a Vedic hymn that at this date, its authenticity need not be doubted.

हिर्ण्य वर्गों हरिंशीं सुवर्श्वरजुतस्रेजाम् । चन्द्रां हिर्ण्मयीं लक्ष्मीं जातुवेदी

मुग्रावह ॥ + + + मुश्वपूर्वा र्थमध्यां हस्तिनादमुबोधिनीम्

The term जातनेद brings Śrí or Lakṣmí near to Agní (Fire)—
(mining, mines, etc.?) (धनमिन्नेत हुताशनात्?). Both the conch-shell and Lakṣmí are said to have been raised from the sea. But Alakṣmí is the negative of Lakṣmí. Alakṣmí is said to have risen out of the churning of the ocean as Venom with Nectar, but the Viṣṇu Puráṇa has the following:—

ततः स्फुरत्कान्तिमती विकासिकमछे स्थिता । श्रीदेवी प्यसस्तस्मादुत्थिता धृतपंकजा ॥ तां तुर्द्रवर्मु दा युकाः श्रीसुक्तेन महर्षयः ।

Govinda Śástrí in his commentary of Átharvana-Rahasya वैनतेय से।मंपिव से।मं पिवतु वृत्रहा etc., says इतीदं व्याख्यानमिश्चित्रधी जप्त्वा सर्वान् कामानवाप्ने।ति × विदिकाभावे प्रयोजनमनुहिश्येति न्यायेन तज्जपफलप्रदर्शनस्योग्मत्तप्रलाप इवाप्रामाण्यापत्तेः। But श्रीसुक्तविशेषस्तु मेरुतन्त्रे चोक्तः etc.

The Vedik hymn recited in casting out the dung idol of Alaksmi is प्रपेतृतः पांपिलक्ष्मि नश्येतः प्रामुतः पत । अयस्मयेनाकेनं द्विष्ते त्वासंजामसि ।

एकंशतं लक्ष्म्यो३मर्त्यस्य माकं तन्वां जनुषोऽधिजाताः ॥ etc.

Fly away hence oh sinful Laksmi, cease, leave this and that, with an iron grip I fasten thee to our enemy. A hundred Laksmis are

born with the body of a man; of these we drive away those which are most unlucky. The Pauranic is

ग्रहश्मीस्त्वं कुरूपासि कुत्सितस्थानवासिनी । सुखरात्रो मया दत्तां गृह पूजाञ्च शाश्वतीं ॥ दारिद्राकलहिपये देवीत्वं धननाशिनी । याहि शत्रोगृहे नित्यं स्थिरा तत्र भविष्यसि ॥ गच्छत्वं मन्दिरं शत्रोगृहित्वा चाशुभं मम । मदाश्रयं परित्यज्य स्थिता तत्र भविष्यसि ॥

Alaksmi as stated above rides a donkey but Sitalá the tutelary goddess of small-pox and other cuticular eruptions is also seated on an ass. There is no doubt the tradition that horses are not affected by small-pox and that their contiguity is prophylactic with which object, horses, asses and mules are fed with soaked gram. The donkey as a bearer of the goddess of want, poverty, famine and impecuniousness is evidently assigned as a sign of disrespect. Amongst the Muhammedan bigots there is a veiled insult when some of them compare the Burrák of Muhammad with the donkey of Jesus. In some part of the country the Baniyás must once at their marriage ride an ass and the brides of all castes must receive blessings from a washerwoman who keeps it.

In the Padma Purána where the origin of Alaksmí is described the gods are said to have assigned her territory over those men who eat cakes of sesamum, some varieties of gourds, mushrooms, swine, etc. But two fruits बेल and श्रीफल are also included as forbidden. What the author meant by those has to be seen. The Bel is Ægle marmelos a good and saintly fruit and the Śriphala though with the Bengalis is identical, only the selfsown wild variety known as श्रीफल always of a smaller size and filled with a pungent gum. श्रीफल has however at other places been described as a favourite fruit of the gods. श्रीफल श्रीनिकेतास सदा विजयवद्भन and at another श्रीशैलशिखर जातः श्रीफल श्रीनिकेतन.

NARADA AND ALAKSMI.

ग्रलक्ष्मीं कृष्णवर्धां द्विमुजां कृष्णवस्त्रपरीधानां । है।हाभरणभूषितां सर्कराचन्द्रनचितां गृह— संमाजनीहस्तां गर्दभारूढां कलहित्रयां॥

ग्रळक्मीस्त्वं कुरूपासि कुत्सितस्थानवासिनी । सुखरात्रौ मया दत्तां गृह पूजाञ्च शाश्वतीं । दारिद्राकलहप्रिये देवि त्वं जननाशिनी । याहि शत्रोगृहे नित्यं स्थिरा तत्र भवि- स्यसि । यदि त्वं मे महाभागे प्रीता भवसि सर्वदा । पुत्रबन्धुकलत्रेषु कदाचिन्नागमिष्यसि । गच्छ त्वं मन्दिरं रात्रो ग्रेहीत्वा चार्युभं मम । मदाश्रयं परित्यस्य स्थिता तत्र भविष्यसि ।

The আঁহ্যন্ত is ornament made with other metals than gold and silver. Ornaments of brass are much used by poor women of several places of India with whom Tin and Zinc are as dear as gold. গরিবের রাজই সোণা.

सकेर is sand-kankur. A house left unswept soon gets covered

with dust which forms a substitute for sandalwood paste.

समाजंनी—A brush, a broom to sweep with. A donkey however is said to be a favourite ride of शीतजा the deity presiding over small-pox and other cutaneous maladies.

कलहिम्ब — Fond of disputing and quarrelling a cantakerous female. It has to be enquired how the great sage नारह has come to be associated with quarrels and disputes. Bharatachandra the Bengali poet has the following about him:

নখে নখে বাজাইয়া নারদ মুনি হাসে।
কললে পরমানন্দ নারদের ঢেঁকি।
আঁকশলী পোয়া মোনা গড়ে মেকামেকী॥
পাখা নাই তবু ঢেঁকী উড়িয়া বেড়ায়।—
কোণের বহুড়ী ল'য়ে কোন্দলে জড়ায়॥
সেই ঢেঁকী চড়ে মুনি কান্ধে বীণাযন্ত।
দাড়ী লেড়ে ক্লণড়ে কন্দলের মন্ত্র॥—
আয়রে কন্দল তোকে ডাকে সদাশিব।—
মেয়েগুলা মাথা কোড়ে তোরে রক্ত দিব॥
বেণা ঝোড়ে ঝুঁটী বাঁধি কি কর বিসয়া।
অ্যো স্থয়া এক ঠাই দেখরে আসিয়া॥
ঘুরুলে বাতাস লয়ে জলের ঘুরুলে।
সেহাঁ কুল কাঁটা হাতে ঝটে এসো চলে॥
একঠাঁই এতো মেয়ে দেখা নাহি যায়।—
দোহাই চণ্ডীর তোরে আয় আয় আয়॥

Some gestures are current amongst certain classes of people which imply certain feelings: the snapping of the joints or cracking of the joints of fingers is often used to express curses, and women frequently while cursing crack their fingers, আঙ্গুল মটুকে গালাগালী which is as bad as cursing. The rubbing of the nails of the two thumbs produces a peculiar soft sound which is considered by many as inauspicious, foreboding

disputes, quarrels and ruptures amongst friends, etc. To exhibit one finger, the index finger, to anyone is fancied to cause strife between them.

The term Nárada has been derived from  $\exists n = m$  and  $\exists r = t$  give, one who gives instructions to men—a public instructor. Some however by that term understand tradition that which has been derived from men preceding. Whatever be its origin, this sage or Muni has been described in the Puranás as serving as a news-monger between the gods and Asuras and men and who not unoften foments quarrel. The husking lever which is worked by the foot, is a long piece of wood moving in a slot in a small post stuck in the ground which acts as the fulcrum. One end of it has a heavy wooden pestle rigidly fixed at right angles, and the other serves as the pedal. At each operation the pestle rises and comes down with a great force on the mortar which is made of stone and fixed in the ground below it, and in which the paddy is put. The thatched shed outside the house is generally resorted to for husking and pounding purposes and is a place of assemblage of neighbouring womenfolk.

The deity of strife disputed is invoked by Sadásiva and is abjured in the name of चण्डी (चण्डी = दोपना the wrathful.) The women in this country in their disputes are sometimes seen to strike their forheads on the doorsill or on the ground, a peculiar abjuration and cursing and sometimes so severely as to draw blood which they offer as unctions to the deity of strife. The presiding spirit of strife resides in the boundary lines of fields which are separated by stumps of नेना grass (शर—Saccharum Sara?) सेपाइन is a wild thorny scandent variety of jujubes producing more thorns than berries, which are small and insignificant. These thorny creeperlike plants generally form hedges and the thorns which cover every part of the plant are hooked and if they happen to stick to one's body they cannot be extracted easily.

The Atharva Veda which teems with matters of sorcery, demonology, etc., has a whole hymn to अन्नध्मी.

प्रपंतेतः पापि लक्ष्मि नश्येतः प्रामुतः पता ग्र्युत्सयेनांकेनं द्विष्तेत्वासंज्ञामसि । ग्रामंज्ञिक्ष्माः पंतयालूरजुष्टाभिच्स्कन्द वन्देनेववृक्षम् श्रुन्यत्रास्मत्संवित्स्तामितोषाः हिरंण्यहस्तोवसंनोररंगाः । एकंशतंब्दम्यो३' मर्त्यंस्य माकं तुन्वाजनुषोऽधिजाताः । तासां पापिषठा निरितः प्र हिंण्मः शिवाश्रुस्मर्म्यं जातवेदो नियंच्छ । एता एना व्याकंरं खिनेगा विष्ठिता इव । रमन्तुं पुण्यां बृक्ष्मीर्याः पापीस्ता श्रंनीनशम् ॥

The elder sister of Laksmi born from the churning of the ocean, was given in marriage to Uddálaka उदालक at whose place she could not stay as the Vedas were daily recited there. The above stanza begins with an adjuration "Fly away hence oh miserable Laksmi, perish hence, fly away from hence; with an iron hook we fasten thee to our enemy." The Puranás assign the सुक्रात्रि the diwalí night as a suitable occasion for her worship. In Bengal, as stated above, a fetish of cowdung is made on a broken winnowing fan, and after worship it is cast away in a place where the refuse is generally thrown, accompanied with the beating of a broken winnowing fan. This is observed in the evening and then after proper ablutions the priest begins the worship of Laksmi the goddess of prosperity. The goddess is said to be so delicate as not to bear the ringing of a bell. The only music she likes is that of the conchshell. The Śri-Súkta describes her as हस्तिनाद्मवोधिनों ; and as she is said to have been born of the ocean it is only natural that the music of conchshell would be pleasant to her. The sea, the ocean, the mine of gems and wealth: Does it refer to the sea-borne trade?

Uddálaka is said to have abandoned her under a Pipal tree (ward). The good and auspicious Laksmi her younger sister is said to pay her a weekly visit on Saturdays on which the Pipal tree should be worshipped. It is touched on that day. Has it any connection with the Bodhi-druma?

अपूर्ण Aparná. This name is a synonym of Durgá, Párvati, the daughter of Himálaya (Amarakoṣa). The Puráṇas describe three girls of Sailarája the prince of hills (three graces?): Aparṇá अपूर्ण, Ekapáṭalá एकपाटला, and Ekaparṇá एकपार्थे. They are said to have practised austere fervour तपस and their parent pleased blessed them with a boon. The girl who had not even tasted a leaf was dissuaded by her mother Mená with the word u च + má मा = oh, do not, and was given to Rudra. इद्राय प्रतिस्थाय उमा बोकनसङ्कती। The Rámáyaṇa says that Gangá, and Umá

were only two sisters, both of Meru and Mená and both were given to Rudra. The Rámáyana makes a mess of the two mountains, the Meru and the Himavat for we have—

शैलेन्द्रो हिमवान्नाम धात्नामाकरा महान्।—
तस्य कन्याद्वयं जातम्.....
या मेरुदुहिता राम तयार्माता सुमध्यमा
नाम्ना मेना मनेन्ना वै पत्नी हिमवतः प्रिया
तस्यां गंगेयमभवज्ज्येष्ठा हिमवतःसुता। उमानाम्ना द्वितीयाभूत्.....

Perhaps they are identical.

Aparṇá, Ekaparṇá and Ekapáṭalá अपर्णा एकरणी and एकपाटला are said to be three sisters born of Mená the wife of Himavat; but the conception was due to the Pitṛs पितृणां मानसी कन्या. The Harivanśa says they were all बहावादिनी and the eldest अपर्णा otherwise named Umá became Mahádeva's spouse. Ekaparṇá एकपर्णा was given to Asita-Devala असितदेवल योगाचाच्ये and the youngest पाटला the one who sustained herself in her austerity by taking only one एकपाटला a whole flower was given to जैगीयन्य.

It has to be considered whether **up** uzan means one who sustained herself by taking one Bignonia snaveolens flower or only one petal of the same. Bignonia has but one corolla, one petal which though full, cleft-bordered is with the throat campanulate.

In connection with the derivation of the term Umá, a term used in the Upaniṣads for Brahma-Vidyá, there is an anecdote given in them in which she is represented as more powerful than wind, fire and water and joined with S it becomes Soma, the crescent mark borne on the forhead of Mahádeva: mystically explainable for Mahadeva is said to be the most conversant with philosophic lore, ज्ञान.

Further on she is represented as a daughter of Prajápati. Who is this Ekástaká? What relation does she bear to the Ekaparvataka प्राप्तिक mentioned in the Mahabharata, or is there no relevancy in them?

रम्यं पद्मसरो गत्वा कालकूटं अतीत्य च । गण्डकीञ्चमहाशोष्पम् सदानीरं तथैव च । एकपर्वतकेनदःक्रम....... Aparná Ekaparná and Ekapátalá are sisters—the Graces were sisters, and they were also three in number.

#### VATUKA.

A series of tantric deities much made of in certain propitiatory observances and form a class of Devas, invoked and worshippedin Durga Puja, on the 8th and 9th days of the Devi-pakṣa with Digpálas, i.e., regents of the quarters of the globe. They are invoked on the mystic square, called Sarvotobhadra, which is painted with coloured rice flour at a place to the east of the principal Ghaṭa चट. Vaṭu literally means a religious student, a lad fit to receive, or who has received, the sacrificial thread. चट Vaṭa or चट Bata for चट्टक, for it has been seen spelt both ways, and there being not much observed distinction in the Bengali characters, both the terms mean to be large, powerful, able, उप्रच्या. The term चट्टक does not occur in the lexicon of Amara Sinha. He deals with चट्ट (Bata) and it is counted under the names of truth. Perhaps hence, the origin of the vernacular उर्फ Yes, so. Has it any connection with चट्ट 1be it so?

We have the as in the following Rik:-

## बल्तित्या पंवतानां खिद्रम्बिमधिं पृथिवि ।

Sáyana has in explanation द्विरूपा पृथिवी चैषा प्रत्यन्न देवतापि च । देवतोक्ता सा च सम्बोध्य वर्त्तते ।

In the Tantras, however, the Vatukas are said to be a class of Bhairavas, or rather one of the Bhairavas is called Vatuka Bhairava. As a part of certain religious observances, lads of Brahmanas and other classes are fed as Vatukas with Kumâris as virgins. Vatuka, or more accurately Vatuka Bhairava, is said to have a special mystic square, Yantra. Primarily, an equilateral triangle bounded by two larger equilateral triangles in reverse, thus producing a six-angled figure outside the triangle, the whole bounded by a lotus of 8 petals with 4 sopanas or gates. The verse is

# धर्माधर्मादिभिःक्रुप्तपीठे पंकजशोभिते । षट्काेणान्तत्रिकाेणस्थे व्योमपंकजशोभिते ॥

The Vámana Purána describes in detail how the Bhairavas originated. They were eight in number. They were—

- 1. Vidyárája.
- 2. Kanesrája.
- 3. Nágarája.
- 4. Sachchhandarája.
- 5. Samvitarája.
- 6. Devarája.
- 7. Ugrarája.
- 8. Vighnarája.

They were all originated from the gore of Mahádeva. In the Brahma Vaivarta Purána, a different set of Bhairavas is given, which is generally observed in the autumnal Durga Puja.

- 1. Mahá Bhairava.
- 5. Kála Bhairava.
- 2. Sanhára Bhairava.
- 6. Krodha Bhairava.
- 3. Asitanga Bhairava.
- 7. Támrachúda.
- 4. Ruru Bhairava.
- 8. Chandra chúda.

The Tantra Sára has a different list generally observed in Kálí Pújá.

- 1. Asistanga.
- 5. Kapâli.

2. Risru.

- 6. Bhisanan.
- 3. Krodha.

- 7. Kapali.
- 4. Unnmatta.
- 8. Sanhára.

Again each Śakti in the Tantras has a separate Bhairava assigned to her.

- 1. Mahákála, to Kâli, Daksina. 6. Ekavaktra to Bagalámukhi.
- 2. Aksobhya to Târâ.
- 7. Matanga to Matangi.
- 3. Siva to Tripura sundari.
- 8. Sadásiva to Visnu to Kamalá.
- 4. Tryamvaka—to Bhuvana 9. Maheşvara to Annapurná. sundari.
- 5. Kavandha to Dhumavati. 10. Nárada to Durga

In connection with the Bhairavas, Baṭuka or Vaṭuka being one of them, the Kṣetrapála may be mentioned. The term literally means the protector of the field. Amara derived the term चेन्न from चीयते निवसतिस्रत्र. The compound term चेन्नपाल does not appear in the earlier books: व चेन्नपति is a lord of a field. Its other grammatical form, however, has been used as one of its synonyms, for we have चेन्नपं कर्योगोभ्ये चेन्नपालं हरि-च्यसेत्। This is mentioned under Vaṭuka Bhairava liturgy.

Kṣetrapalas चेत्रपाल. They are tantric modifications of Siva, or more accurately of Bhairava. They are one less than fifty in number, and are differentiated by the differences of मानुका बीज kyriologics.

श्रधरश्चापकुम्मश्चइन्द्रस्तुतस्ततःपरः । ईडाचारश्चोक्थलंकुउन्मादऋषिसुदनः ॥ ऋमुकोलप्तकेशलप्तकश्चेकदंष्ट्रकः ।

पेरावतश्चीघवन्धुरीषधेशस्तथैवच ॥

ग्रज्जनश्चास्त्रवारश्चकवलः खरुखानलः ।

गोमुख्यश्चैवघण्टादोउन्मनाश्चण्डवारणः ॥

छुटाटोपोजटालाख्या मंकारश्चजदुश्चरः ।

टंकपाणिस्तथाचान्यष्टानवन्धुश्चडामरः ॥

टक्कारवोणवर्णश्च तिडदेहस्थिरस्तथा ।

दन्तुरे। धनदश्चान्योनितकान्तः प्रचण्डकः ॥

फट्कारे। वीरसंघश्च संगाख्यो मेघमासुरः ।

गुगान्तो रीद्रकपश्च लम्बोष्ठो वसुमांस्तथा ॥

शूकनन्दः षडालाख्यः सुनामा हम्बुकस्तथा ।

The are all मातृकाचरयोनिका.

The Dhyána, as given in the Tantras, leads us to the figure of a god of the Mahádeva genus. He has 3 eyes, his head carries a mass of matted hair (जरा). He is blue or dark coloured. He carries a human skull and a club and is dressed in red clothes, a veritably formidable Mahádeva, fit to strike terror, not unlike the scare-crow which is raised or erected in fields to protect them from jackals, etc. In Bengal, these effigies, generally made of straw, are covered on the top with a sooty cooking vessel (হাঁথী-কেলেহাঁড়ী) and spotted with bright lime marks which simulate the eyes, etc., and, from its extended arms are hung empty pond muril-shells from bits of palm leaves which, striking against each other by the slightest breeze, make a peculiarly weird and eerie noise. The Dhyána says, his girdle has a string of little tinkling bells. This form of dressing is seen in the mendicants of the अवन, अवस्मी class who parade the village lanes vociferating dreadfully. what the ear-rings of white mustard mean has to be ascertained सितसर्षप्रकण्डलघरं.

Some of the names are tantric combinations and they carry meanings fancied to be known to the initiated only.

In a field a pot of water आपक्रम is a relevent thing; and, as Indra is the distributor of rains, a Kṣetrapála, adored by Indra, is also desirable. Śakrothána सकोत्यान festival, now almost obsolete, is decidedly one of the cultivators, and its memory is preserved by them raising

in the centre of the field, a standard which is worshipped with flowering spikes of the काश grass, a wild variety of Saccarum antiquorum. इडा = praise and उन्थ is a stanza of 4 lines, a hymn; सूदन is destroyer as well as the beloved one. ऋमुक्त in this tantric combination the ऋ alone is explainable for ऋ = भैरन, terror. न means divine nature; इपक is a drama, but इ in algebra is used to mean a known quantity.

One-tusk: Ganesa is represented with one tusk and herein the Kṣetrapálas come under प्राहेनता. Airávata is the divine elephant. Aghavandhu is a friend in inundation. Auṣadhika is the lord of drugs. Añjana, the elephant of the West, an Astravára is a soldier, a guard, Kála is Time, Tempus. Kharukhánala, a tantric expression kham being one desirous of improper things and is not unoften applied to Śiva, for he lives like a fool, an idiot. Gámuka is a locomotive, but Gámukhya must mean the chief of cattle or some such thing. Ghantáda is one who swallows a bell, a swallower in lumps. The combination na schandaváruna (Chanda) is terrific. Varuna may mean an elephant or a buffer.

In the Tantras, Ksetrapála, a variety of Bhairava, is the door-keeper of the western gate of a temple पश्चिमद्वारपाज.

## गगादां बदुकं चैव क्षेत्रपालञ्च यागिनीः। पूर्वादि कमयागेन द्वारपालान् प्रपूजयेत्॥

The terms used in offering oblations to चेत्रपाल are peculiarly mystic विद्विपि सुरू सुरु भन्जय सर्जय तर्जय तर्जय विद्यप्त विद्यप्त or तुरु तुरु सुरु स्वरूप जन्म इन इन and the oblatory cake should contain stiff and tough meat, masticateable meat, which is much valued by the pandás of this place.

In the Brhannadikesvara Purana, under Durgá Puja, the Vaṭukas, Bhairavas and Kṣetrapálas are invoked on the magic square. The Vaṭukas named are सिद्धपुत्र बद्धक समय पुत्र बद्धका देवी पुत्र बद्धका ज्ञान पुत्र बद्धक सहज पुत्र बद्धका. They are all addressed in the plural form. In the पद्धति, the following Bhairavas are adored श्रासितांगभैरव। रूक्भैरव। चण्डभैरव। क्रोध भैरव। कपाली भैरव। संहार भैरव। सयंकर भैरव and amongst the Bhairavis only त्रिपुर भैरवी and भीषण भैरवी are mentioned. Perhaps the manuscript accessible is defective.

The चेत्रपाल in the above liturgy in front of the Goddess Durgá देन्यप्रे are हेतुक चेत्रपाल in the south-east corner अग्निवेताल चेत्रपाल in the east अप्रिजिह्वा चेत्रपाल in the north-east त्रिपुरव्र चेत्रपाल in the south कालचेत्रपाल in the south-west कराल चेत्रपाल in the west एकजंबा चेत्रपाल in the north-west मीमनाद चेत्रपाल. The दिग्पाल Dikpálas follow. They are differently named under the white flag in the east इन्द्र सूर्य्य तिथि नचत्र योग करणाः under the red flag अप्रिहरिश्चक गणपित under black flag in the south नैश्चत चेत्रपाल राहु केतु under white flag(?) in the west वरुषा गरुड़ ऋषीः under yellow flag in the north-west वसु ऋतु सोम कामरेव under blue flag in the north बुध इवेर, पर्वत पृथिवी under grey flag in the north-east ईशान गुरू.

VAGALA, VAGALAMURHI, BAGALA.

The Tantras do not make much difference between the two वकार and at places they are interchanged though in the Sikṣa, it is said to be दन्योहो वः स्मृते बुधै: । But in the वर्णोद्धारतन्त्र, it is described as having the form of a triangle; the Bengali character उ.

काणत्रययुतारेका ब्रह्मविष्णुशिवात्मिका।

Bagalamukhi is one of the 10 Mahávidyas, incarnations or manifestations of wife energy. In the Puránas, the genesis of the 10 is peculiarly described. This manifestation is invoked rather more frequently than the others. The ten manifestations collectively known as the female energy wife are tantrika rejoinders of the two the Viṣṇu described in the Puránas and authors have identified some of the few with some of the Avatâra. The imprecatory kyriolagies used in the worship of Vagalamukhi are supposed to be useful in these days of protracted litigations; and whenever there is any case in any of the law courts of vital importance, the well-to-do not unoften are imposed by the Pandits and resort to what and the most important of the imprecatory malevolent spells and magics based on Atharvana Sanhita to produce mental-aberration of the presiding judges and of the counsels and pleaders and witnesses of the opponent.

The Todala तालड़ तन्त्र explained what female manifestations of

energy represent what incarnation of Viśnu.

तारादेवी मीनरूपा बगला कूर्ममूर्त्तिका ।
.....
महालक्ष्मीभेवेत् बुद्धो दुर्गा स्थात् किकरूपिणी ।।
....
स्वयं भगवती काली कृष्णमृर्त्तिसमुद्भवा ।

These lines, no doubt, establish the priority of the incarnations of Viśnu mentioned in the earlier Puránas.

Vagalamukhi is said to be a Brahmastra, a weapon infallible when applied against opponents. In the Tantras, this particular observance is ostensibly disclosed for the benefit of the adorers,

#### साधकानां हिताथीय स्तम्भनाय च वैरिणाम्।

for the stupefaction of enemies; by which the tongue is paralysed and the legs are spiked, makes insensible.

She is yellow coloured, yellow clad, bedecked with garlands of yellow flowers, yellow ornamented, holding a mighty club in one hand and the enemy's stretched tongue with the other. Why yellow is her favourite colour and why turmeric beads are used in her worship are matters of enquiry. Yellow is the spectral band of sodium the most plentiful of the elements. But in the Vedas we find that season of autumn ara, the "fall" of the Western philosophers, strews the ground with ripe yellow leaves. In describing this season the hymn runs—

## श्रक्षिंदुःखोरिधतस्येव । विप्रसंत्रे क्नीनिके । श्राङ्क्त्रेचाग्रंहणं नास्ति । ऋभूणान्तिन्वेधित ॥ क्नुकाभानि वासाश्रम्

In the rains sore-eye prevails, and, on its cessation, in autumn, the same is relieved. In autumn, there are no fogs to haze our eye-sight. The dress of the season is gold colored: this season is said to be life-giving. But in the आयुष्यसूक hymn, which is styled vital or life-preserving, we have जीवेम शरहांशतं, May we live a hundred autumns.

Diverse charms or mantras are given in the Tantras for the observance of this imprecatory ceremony आं ही बगनामुनि सर्वेद्धानां वार्च मुखं सम्भय जिह्नां कीलय बुद्धि विनाशय ही क्रींक स्वाहा a rather too long a charm. Following the procedure of the Vedic hymns every tantric charm or mantra has its Rṣi, the seer, who is supposed to have received the mantra revealed to him. नार the sage presiding over disputes is its Rṣi. The metre is said to be निष्टुप, but the letters of the charm do not suggest that metre. The tantric mantras have excelled the Vedic, which have only the Rṣi, the metre इन्द, the deity देवता and the use विनियोग. The Tantras add the Vija, the Kyriolagic syllable, and शक्ति energy or potentiality.

The letters of the said charm or mantra are split and applied to several parts of the body, thus on the head obeisance to Om; on the forehead obeisance to Hrim  $\vec{\epsilon}$ , on the right eye obeisance to  $\vec{\tau}$  Vam, on the left eye, obeisance to  $\vec{\tau}$  and so forth. Oblations of salt with yellow orpiment and turmeric are said to stupefy the enemy; at least it may stupefy the priest.

The श्रावरणदेवता or surrounding divinities are सुभगा, भगसि णी, भगवहा भगसिद्धा, भगवातिनी, and भगमातिनी besides विजया, जया, श्रजिता, श्रपराजिता, स्तिम्भनी जिम्भनी, मोहिनी, श्राकिष णी भेरव, इन्द्र, वज्र An earthen or clay figure of a bull has to be modelled; the clay to be taken from a reverse by revolving potter's wheel,

#### कुम्मकारस्य चक्रस्य भ्रमता विपरीततः।

मृतिकां समुपादाय etc., and this reverse process is observed in telling the beads.

Like Vagalámukhi, Vatukas are worshipped also for malevolent purposes, being kids one step forward makes them cads, etymologically a faggot is called a kid; is it because boys are noted fire-brands, to kid is to hook, to play as a boy-frolic, nothing serious. Are there not imps in the western countries of old? The Vatukas are adored both ways. They are propitiated so as not to go against the worshipper like Ksetrapálas for the Tantras say—

#### क्षेत्रपालमसंपूज्य यः कर्म कुरुते कचित्। तस्य कर्मफलं इन्ति क्षेत्रपाले। न संशयः॥

for they mischievously interfere with ceremonies and observances.

The sages of old, as they used to reside in wilderness, outside of cities, they were often interfered with by the meddling beings. In the Vedas, such imprecatory and propitiatory observances are noted, which the later liturgy has simplified in the भूतविद्या offered to वेताव, पिशाव, पद्मस, सरीस्प all विश्वका: intruders and hinderances of sacrifices and ceremonies. The idea had a hold of the earlier people, they, no doubt, suggested unseen evils in dreams and inauspicious sights. Aranyaka is a Brahmana adapted for wilderness, and in its first chapter it has hymns for the protection of the place of sacrifice as well as those to drive away evils from the place

विशोष्णीगृध्रंशीष्णीष्व । अपेतो निर्ऋश्रहणं । परिबाधश्रयेतसुक्षं । निजङ्कश्र शबुलीदरं ॥ etc, These and others of a vile nature such as

## ईर्ज्यासूयेबुं भुक्षां । मृन्युं क्रत्याञ्चदीधिरे । etc.

विशास्त्री literally means one decapitated, a headless a कवन्य, and Sáyana has interpreted the term शिरादिनां, but others understand by it one who has not the "pig-tail", the "top knot," the शिक्षा that tuft of hair which every Arya has to keep as a distinguishing mark from the non-Aryas who are like the Kambojas and Pahlavas extradited. The Hindus, or the Aryas of India, had some peculiarities of their own preserved amongst them as identifying their nationality and cult. The keeping of this शिक्षा is one of them: they alone use ointments and unguents after bath अनुनेपनं which generally consisted of Sandal wood and Aguru wood paste with musk and saffron. चन्द्रागुरुम्गमद्करत्रेः सर्वागं अनुनिष्य and clad in new clothes bleached and not कोरा unbleached. नवेवाससी परिधाय (one must have at least two, viz., the waist-piece and the scarf) is entitled to officiate in religious observances.

विशीर्व्यो coming immediately before गुन्नगर्व्यो, which literally means a head, bald or with sparse hair, like that of a vulture, means without the शिखा. 'The shaving away the शिखा removes him from the householder society: he is a Hogi a shaven monk, who is not allowed to approach a sacrificial ground and who should not be seen whilst observing a Sráddha ceremony to the manes. निकाति is a Ráksasi unlucky ( श्रवक्ष्मी ). परिवाधकादितामका निऋ ति सम्बन्धिनः पुरुषाः they are literally obstacles and hinderances. रवेत कृति = रवेतवर्ण कुत्तियुक्तं those who have white bellies (lepers ? but coming before शवलोदर = शुक्कवर्ण मिश्रिलोदर, it must mean some other malady (dyspeptics ?) ईपा = गुणानामतहनं and तेपदीपारोपः = असया i.e., revilers बुसुना = श्रवाभावेन बाधा the hungry, मन्युः = श्रस्मद्विषयेक्रोध and by इत्या ; Sáyana understands those who resort to magic against us malevolently श्रमिचार दीघिरे = दीपयन्ति those who aid, abate and excite others to such actions. We find also such things as birds of omen a dark and foul कि शुका. The following tantric stanza unites them all:—

गणेशं वदुकञ्च क्षेत्रपाछच यागिनीः । पूर्वादिक्रमयागेन द्वारपाछान प्रपूजयेत्॥

Sacrifices are offered to the Vatukas for victory in wars.

अनेन बलिना हृष्टो वटुकः परसैन्यकं । सर्वगर्थेभ्याविभजेचामिषंकुद्धमानसः ॥ प्रवृक्तते परबलं क्षीयते नात्र संशयः। The procedure is thus described:-

पूर्वं विव्नंदुनीं समाराध्य बिंहं द्यात्। शाल्यक्तं पललं सिंपिलीजचूर्णानि शर्कराः॥ गुड़मिश्चरसापूर्पेमध्वक्तैःपरिमिश्चितैः। कृत्वाकवलमाराध्यदेवंप्रागुक्तवर्त्मना॥ रक्तचन्दनपुष्पाद्यैनिशितस्मै बिलं हरेत्।

बिलप्रदानसमये रिपूर्णांसर्वसैन्यकं ॥ निवेदयेदबल्लित्वेन वदुकाय विशिष्ट्यीः।

The mantra is

शत्रुपक्षस्य रुधिरं पिशितञ्च दिनेदिने । भक्षयस्य गणैःसार्ज्ञ सारमेयसमन्वितः ॥

A great many other female spiritual beings supposed to inhabit the empty space are also connected with the Vatukas or such malevolent observances as those of Vagala. The principal Kyriologic of Vagala being of or HL. & that of the Vatukas is HR &. And as in Vagalamukhi tantric mantra, we have similar mention of the Rsi. ऋषि, metre झन्द, etc. The seer or sage of this mantra is said to be बृहदारण्यक the extensively-wild-Seer, and the metre गायत्री. To the kyriologic , a a is added, being perhaps the initial of Vatuka. The Vatukas being boys they are known by the names of their mothers डाकिनी, राकिसी, वाकिनी, काकिनी, साकिनी, हाकिनी, मालिनी, देवी, डमा, मातृका, अद्र्ध्वमुखी, श्रधोमुखी, ब्रह्माची, माहेश्वरी, वैष्णवी, कौमारी, इन्द्राणी, महालक्ष्मी, वाराही, चामुण्डा, etc., and the Vatukas are invoked as डाकिनी पुत्रान् वहुकान, etc. We have रुद्र पुत्रान् वहुकान् besides such Vatukas as हेतुक, त्रिपुरान्तक, वेताल, विद्विजिद्ध, कराल, कालान्तक, एकपाद, भीमरूप, श्रचल चाटकेश्वर, and and also such existences as दिज्ययोगीश accompanied by his or its वेशिनी-- अन्तरिचयोगीश with spouse योगिनी and भूमिष्ठ योगीश with consort. A whole host of tantric entities which are little known to the generally accepted Puránas amongst the Hindus.

साकिसी. Is it from राज्य, or from राज्य, night? जाकिनी is not known to other books. काकिनी. does it mean a lame, a legless imp? साकिनी. Does it mean those imps who are gregarious? हाकिनी from हा to wander about, the roaming horde. Of all these the दाकिनी is

known to ordinary Sanskrt authors as a female imp or evil spirit. The Bengali derivate of the word is ডাইনি, a witch, and its masculine is বোৰুশ = a wizard, perhaps some corruption of বাৰুম. মাৰিনা, the female, florist is one of the names of Durgá.

The whole thing is a wilderness of thorns and brambles without system or method, not familiar even to the wide awake, far seeing, initiated who halt in the first open space they find and think not of the surrounding impenetrable forest. Frail man! he is attacked from so many sides and from such unseen quarters, with such unseen and unexpected missiles as appear to be nectar-smeared. They figure under various names, scientific, pseudo-scientific, psychic and pseudopsychic. It is no good to say that the "weapon of the beetlebrowed men robs you of your will power." It is not sleep which the passes produce of the body but of the nerves, which strong faith-Will, induces on the mind. It is older than 1843 when the word expressing that so-called potent art was named. Have we not amongst us the old method of ignoring venom and poison—"বল নেইবিব" (say, there is no poison) and so forth. It is a psychological truth which "ministers to a mind diseased" and it has proved most efficacious only in those who yield to it, who believe in its efficacy. mystic works of all times and countries make mountains out of mole-dung: make plantain trees of fat fingers. In certain forms of fevers the patient fancies himself awfully swollen so as to feel tight in the most spacious halls: it is of the kind of the yellow-tinted nature to a jaundiced eye.

भैरव, भैरवी. Literally terrefic, an inferior manifestation of Siva and its feminine form. Amara Sinha does not mention भैरव as a name of Mahádeva or as one of the gods. It occurs with रोद्र as formidable and terrific. इद is one of the synonyms of praise. स्तोन्नामानि from इतः— स्तोन्रज्ञच्याग्रद्धवान् इति अर्थः। But in the plural form इतः, they are with the Maruts, counted as मध्यस्थानदेवता. इतः is रौतिइति सतः सरिस्तनियन्तुगर्ध्व इति वा, i.e., शद्धं द्ववीयो मेवोरस्थे दवतीति, it pours immediately a ter a thunder clap. Commenting on the passage, Yáska says सर्वे ये ने द्विचन्ति दुद्धिंवः By दुद्धिंय he says पापियः i.e., पापसंकल्पा and they are इदाः. In the मेन्नायकी शासाः—देवतामिधान निर्वचनान्तराणि वपश्याणि. And in explaining the Rk. दुमाइद्रार्थ स्थिरधंन्वने गिरः क्षिप्रेषेवे द्वार्थ। etc., the attributes

of Rudra are स्थिर धन्वन = इडधन्वन् = इड़धनु चित्रेषव = शीन्नेषवे अषाढ़ = अनिभमूत, which are all qualities of a good warrior and this stanza is recited in मूलगव यज्ञ where the sacrifice is roasted for beef steak. मूलगवादि are रोदयज्ञः Enquiring as to the number of इद्धाः we have इतमे इद्धा इति दशमपुरुषे प्राणा आत्मेकादशस्तेयदा अस्मात् शरीरान्मन्यादुष्कामन्ति अप रोद्यन्ति तद्यद्वोदयन्ति तस्मा दुद्धाइति ।

The Maruts are said to be offsprings of रह ।—ग्रारंद्राम् इन्द्रेवन्तः मुजोषेम्रो, etc, hard and pinching winds.

In the above रहास = रहपुत्राः such is the interpretation of Sáyana; in commenting on इदं पित्रमरता मुज्यन् वर्चः he says च मरुतामेव रहपुत्रत्वमाह इंदर्गतिवादणं वर्चः मरुताम् एकोनं पञ्चाशत् संस्थानांदेविशेषाणाम् पित्रे जनकाय रहाय ईश्वराय इंप्याने, etc. This affinity has been amplified in the Puránas which connect Hanumána as महावीर, a manifestation of Siva, though born of पवन. The same affinity subsists in the legends of Bhíma the Páṇḍava who was born of पवन also. But in the कुनुनीपादा legend Mahádeva is addressed by Bhímasena as his maternal uncle, मातुल when his services are impressed in the cultivation of rice, etc. The Bengali small poem entitled शिवसंकीर्तन deals in detail with the amours of Mahádeva with Párvati appearing as a Koch girl. It is interesting to find that in all these labyrinths of mythological legends the identity of the terror of the thunderbolt and rain and the winds and Indra peeps out occasionally, which on cursory reading appears to be inconceivable.

To these Vedic and Pauránic metaphors and allegories, the tantras have added a heap which shrouding the original has disfigured every one of them. There are the Sampatprada Bhairava, the wealth-giving, the Kaulesa Bhairava, the Bhairava lord of the Kaulas, deep in mystic tantra. They are all masculine consorts of मैरनी of such names:—1 श्रिपुरामेरनी, 2 सम्प्रतप्रदामेरनी, 3 कोलेशमेरनी, 4 सकत सिद्धिदाम भैरनी, 5 मयविष्वंसिनी भैरनी, 6 चैतन्यमेरनी, 7 कामेश्वरी भैरनी, 8 षट्कुटा भैरनी, 9 नित्या भैरनी, 10 रहमेरनी, भैरनी, 12 ग्रह्मऐसी, 11 मुननेश्वरी भैरनी, 12 ग्रह्मऐसी, To these may be added the several Ganesas, viz., 1 महागयोश, 2 हेरम्बरायोश, 3 हरिहारायोश, 4 चौरगयोश, 5 उच्छिष्ट गयोश.

The Bhairavas, Bhairavis, Vaṭukas, Kṣetrapálas and Gaṇeśas all of tantric cult with the endless Yoginis and other Vidyás specially treated up in fragmentary works form an impenetrable labyrinth. To which are perpetually settling down sediments of the noviciate either in wisdom or faith; what is peirastic is accepted as conclusive and the novercal becomes maternal producing a composition as heterogenous

and injurious, the original doctrines, cults and deities are forgotten or are painted with hideous colours so as to change their very nature. Apotheosis is as general now as in the middle ages, but the elders of those times knew how to distinguish the metal from the dross. Every tyro becomes a savant and a day is assigned for the celebration of his nativity even near Calcutta on the right bank of the river close to the missionary quarters of the Bhotan Buddhists.

The evolution of words, and thence of ideas which such words imply or convey, is a natural process and is a desirable study. It suggests explanations towards the clear understanding of the cult of the Hindus. Logic and etymology help us a great way.

Ganesa. गण is a multitude which suggests counting and hence stands for a class, a genus, a tribe. गणेश is the lord of गण. But गणदेवता a deity of a class such as an आदित्य, a रह, a वसु, etc. Mahádeva, having a large retinue as रह, is called गणेश. But Mahádeva has a superintendent of his host of followers, and he is गणेश.

In sq, repeating or muttering prayers, when the counting is done on the fingers or rather the phalanges between the joints, the tantras direct that the fingers of the hand be kept tightly attached to each other and if the fingers are not close, the telling, the counting, the sq oozes out between the interstices and the same are received or appropriated by a noise who because of his misappropriation, is called straight the "lord stealer of counting"

Yáska counts गण as the 38th name of speech. घोष being the 30th. Skanda Svámi says उच्यते इति वाक् इन्द्रियम्, तत्कार्यः राद्योप्युच्यते इति वाक्—उच्यते अनया श्रयः इति वाक् स्तनियन्तु जन्नणा मध्यमिका साप्युच्यते इति वाक् तद्धिष्टाच्यपि देवता वागिज्यते।

And गण्यते यागणः we have it in the Rk ऋबीसे अत्रिं मश्विनार्वनीत मुन्निन्य शुः सर्वगणंस्वस्ति। ऋबीसे १ थिन्या मग्निरन्तरौषधिवनस्पन्तिऋतसुन्निचयुः सर्वन्गणं सर्वनामानं गणो गणना गुण्यश्च यद्वृष्ट श्रोषध्य उद्यन्ति प्राणिनश्च पृथिन्यां तदृश्वनो रूपं तेनैतौ स्तौति Ksirasvámi says गणः गणनात् सहि गण्यते वसुसंयोगात् गुण्यश्च गुणोपि गणनादेव। असाविप हि गण्यत एव—द्विगुणः-त्रिगुणः and so forth.

Is it not said महान्त्मात्मानमेकमात्मानं वसुधामेधाविने। वदन्ति । founded on the Rk महान्रमात्मानमेथर्गेणः प्रवदन्तीन्दं मित्रं, etc?

The kyriologic of गर्धश-गर्मात is the initial letter ग with a nasal sound which is गं. Its energies are (1) तीवा from तीव to be large, hence endless and pungent or hot; (2) ज्वतिनी the flaming, blazing; (3) नवा

happiness, prosperity; (4) भोगदा enjoyment, wealth from भुज to eat; (5) कामरुपिएर्री beautiful, desirable form; (6) उम्रा the wrathful, the term has been traced to उच to accumulate a natural spouse of गए; (7) तेजोवती; (8) सद्या is a name of सीता wife of Rámachandra; and (9) विश्वनाशिनी. The Rsi or seer of this mantra is said to be in the tantras गएकऋषिः the calculator. He is described as red as vermilion, having three eyes, pot-bellied, with four arms, holding a tusk, a noose, a hook or goad and इप्रानि. What does इप्र mean? Is it the elephant-trunked being decorated with snakes and red clothed: a hideous figure no doubt. His retinue consists of (1) उक्रतण्ड awkward-mouthed, (2) एक्ट्न one-tusked, (3) महोद्र big-bellied, (4) गजानन elephant-faced, (5) जम्बोद्र big-bellied, (6) विकट large-toothed all etymologically connected with the figure.

Like the विभक्तयः mentioned under श्राग्न the tantras have made similar imitations in the न्यास in the mystic lotus गां, गां, गां, गां, गां and गः varying them with final नमः, स्वाहा, वषट्, कवचायहूं, वौषट् and फट्.

But Mahá Ganeśa, महागणेश the elder or the Greater Ganeśa has a long kyriologic of 28 letters beginning with the pranava and then हीं, भीं, कीं, कीं, कीं गं गणपत्रये वरवरदसर्वजनेमें कशमानय स्वाहा. Amen to Ganapati, the best of propitious, may Agni bring all beings under my control स्वाहा a magical charm to enchant with. It is believed that this observance is likely to so obsess as to tame and enchant whomsoever one desires. ही = bashfulness, this letter with a nasal twang ह is the kyriologic of Máyá Illusion and ह = to accept, to receive from which हत् the heart. श्री + भय = base. शाश्रय, the vessel in which all that is taken in is kept. च = to hold. च and ह have been seen to interchange. In the Vedic mantras u (dha) and u (gha) have been also seen to have interchanged.

In the Tandya Mahabrahmana, Sayana in explaining सगरा श्रसि इप्न्य: says सगरा, गरसा गरणेन इविभेज्ञणेन सहिता बुध्न्यः मूले भवश्रासि, etc.

In the Taittiriya Sanhitá explaining यानावृंह उश्वतो देवदेवान्तान् Sáyana says हे अग्ने देव उशतो हवींचि कामयमानान् यान् देवान् वहः आवहः वर्णव्यत्यात आहवः आहृतवानसि etc.

Again तुरंियादित्यसर्वनं तइन्ट्रिय मार्तस्थाव्यस्तं द्विवि । etc. Sáyana says

वृतीयमित्यसिम्बर्धे वर्णव्यत्ययेन तुरीय शब्दः, प्रयुक्तः।

Under वायव्यादिकाम्यपाशवे we have वायुम्वेवस्वनं भाग्घेयेनोपंघावित The commentator says श्वेतपशुष्वतित्रियत्वाद्वायाः स्वकीया भागः स्वार्धे ध्येव प्रत्यकः यद्वा वर्षास्यत्ययेन द्वातः व्यवस्थात्वाद्वायते । etc. Again सबमा देवानां मिन्द्रियं वीर्यमयुवत् तद्यमस्यं युम्तं etc.

The commentator says अयुवत देवेग्यः पृथक् कृतवान् अतो यवनामकोयं वर्णन्यस्थयनेव यमः सम्पन्धः ॥ Sáyana derives यत not from य त्रराहीण्योः धृतमिति घकारस्य but from धकारादेशः ॥ The Vedas evidence many such etymological variations. पृष्ठो in दिविप्रेष्ट्रा ग्राग्निः पृथिद्वयां पृष्टो the Commentary says पृष्टद्वयत्र सकारकोपश्छा-न्दसः ।

हीं. We find इस = fatigue which appears in क्रान्त and किंद् in क्रिंदित to be wail क्रिष्ट = afflicted. की द, क्रीत to be weak. But क्र्य = fixed, from क्र्य to be able. It is not therefore a long stretch of imagination to make क्र or हीं a kyriologic of Kali or the able.

Mahá Gaṇapati is a fanciful figure better imagined than modelled. A sea of cane-juice which naturally attracts bees and wasps and the Elephant headed God has to perpetually fan them with his broad flapping elephant ears for he has the head of an elephant but with three eyes: an elephant rutting and as such Mahá Gaṇeśa has his spouse प्राक्ता (Lakṣmí) seated on his left thigh and embracing a bejewelled amorous Gaṇeśa: a veritable Nouveaux riches (হঠাৎ বাবু). The same mystic triangle inscribed in a (double triangle) hexagon bounded by petals of a lotus bearing the letters of the alphabet the so-called मात्कावर्ध. As to the number of hands nothing is clearly mentioned except that भीजापूर गदाधनु श्विशिख हथचका ज्ञापासेल्बं जीह्यस्विविधास्तक कशान्हर सैविहन्तं भनेत्॥

हेरम्ब has been distinguished in the mystic books from Ganesa though the other books identify him with गर्धेश deriving the term from हः = शंकरः हेतत् समीपे रमते तिष्ठति. Bharata says रविङ् शब्दे अनेकार्थत्वात् स्थित्यर्थः । Its kyriologic is गुं. He is described as bright as gold and pearl, three-eyed, seated on a lion and not a mouse, elephant-headed with an open palm blessing and with another assuring and holding a sweetmeat-ball, a tusk, an axe, rosary, a club, an elephant goad and a trident. His retinue are विञ्च, विनायक, शूर, वीर, वरदा, इसवक्त, एकरद and बन्बोदर.

हरिद्रागणेश. The yellow or turmeric coloured Ganesa. Its kyriologic is जां. Of course there is a diversion in the seer of this kyriologic, it is बसिष्ठ and its metre is said to be गायत्री. The initiated can only find a metre in a single letter. The figure is a quadrumana of a pale-yellow colour tawny, clothed in yellow dress; the hands hold a sweet-ball, a noose, an elephant goad and a broken tusk.

चौरगयोश:. Thieving Ganesa. Of all gods the stealing Ganesa is as good as a defence against all further spoliation. It has been described as the gate. Set a thief to catch a thief. In the गयोशिवमिषिय

चौरगणेश मन्त्रं न जप्ता कर्ममात्रं न कुर्यात्। यदि कुर्यात् तदा देाष उक्तो वर्णविलासतन्त्रे॥

and the words of Ganesa itself are quoted thus—

अधुनाहं प्रचश्यामि चौरमन्त्रं अतः श्रुण । चौरमन्त्रपरिज्ञानं विनाहे ब्राह्मणीस्वरी ॥ पुराणं प्रपठेद् यस्तु स एव मृत्तिमान् किलः । परजन्मनि पापिष्ठः समवेद् चौरकुकुरः ॥ शिवपूजा शक्तिपूजा विष्णुपूजा तथैव च । सर्वपूजासु यसेजो हरते गणपः स्वयम् ॥ पञ्चाशद् गणदेवानां ज्यातींषि मुनिपुंगवाः । प्रतिद्वारपथे गत्वा प्रतिपद्मेषु जुम्भते ॥ हरन्ति जपतेजांसि प्रतिपद्मेषु संस्थिताः । जपपूजासु यसेजस्तत्र चौरमणाधिपः ॥ तस्माधौरप्ररोधार्थं चौरमन्त्रं जपेद्द्य । चौरमन्त्रं महामन्त्रं पञ्चाशद्गणतोषण्यम् ॥ चौरमन्त्रं विना भद्रे शान्तिस्वस्त्ययनं कृतः । चौरमन्त्रं विना भद्रे शान्तिस्वस्त्ययनं कृतः ।

From the above, it will appear how on little accidental expressions immense edifices are built upon and how powerfully potent are fanciful affinities.

From Gaṇa, a multitude, we have a chief Gaṇeśa and the collective deities Gaṇadevatas. But they are all referred to Mahádeva, the deity by excellence and as the ruler and lord of the Ganas he has a captain Gaṇeśa. Gaṇa is to count also enumerate—the rosary, the beads and thence the noting of the number in the digits of the hand: firstly joints and thence the space between the nodes: then comes in the rule about keeping the fingers closely together and the slipping of the charm the mantra through the phalanges which is stolen or appropriated by the lord of counting Gaṇeśa and that form of Gaṇeśa as stated above which so appropriates the slips is a situated Gaṇeśa! We have not been miserly and have not

spared any of the failings of man to endow our ideas of gods with. All desires, all inclinations even the malignant ones appear to be not the monopoly of man. They are as plentiful in the gods, perhaps more, for there appears to have been no motive to secret them as we do our vices, sins and crimes. The gods are evidently unmindful of the results of their dealings: who is to adjudicate a judge?

The Tantras also gloat in variations and some give की as its kyriologic; ज्ञा is said to be seer of this kyriologic but the other parts of Anganyása run with the गं बीज preceded by की which is said to be श्रीबीज हूं which is called क्वेंबीज, ही मायावीज, की कामबीज again की which is said to be the kyriologic वधुबीज, ऐ वाम्बीज ॥

चौरगगोत्र. Abandoned Ganeśa: उच्छिष्टगगोत्र spat out of the mouth, orts, the term उच्छिष्ट means that which is crumbs, etc., the residual of dishes, the leavings: perhaps attendants upon an idol whose food is the leavings of the deities. We find a similar goddess in उच्छिष्टचण्डाकिनी quite distinct from the spirits of the god or deity which reside in the offerings, the निर्माल्यवासिनी those who reside in the offerings. That magnetism which the offerings retain after being consecrated.

Further: Ganeśa has an elephant head and its offal receiving energy or manifestation cannot be otherwise than इस्तिपिशाचिनी. A पिशाच is a sprite, a devourer of flesh. The trade of riding, driving, training of an elephant, a इस्तिपक in India, belongs generally to a low-class man and in the Upanisadas the eating of the residual of a dish of boiled lentils at an elephant driver's is considered the most sordid of eating vices. A इस्तिपिशाचिनी, therefore, is the fittest of words the magical tantras could imagine for such a fanciful deity. औ इस्तिपिशाचिनिएवे स्वाहा. Its kyriologic is के अधिवनिता स्वाहा. The text runs thus

हस्तिपदं समुखार्य पिशाचिनिपदं ततः । देवराजं सनेवञ्च कान्तमीशस्वरान्वितम् ॥ चह्निजायावधिर्मन्बस्ताराद्यः सर्वकामदः ।

<sup>\*</sup> ৰম্ব from বাছ to bear off springs or burden of the household and when emphasised and what binds down the male from বাৰ to bind: It reminds one of the Bengali Culture of locking up the lips of the groom with a padlock or the breaking of a reed on the arch of his nose—"নাকে নৰ হোৱা" !

The author is keen about the charm.

## सारभूतिममं मन्त्रं न देयं यस्य कस्यचित्। गुद्यं सर्वागमेष्वेवं हितबुद्ध्या प्रकाशितम्॥

This particular mantra, as every other is, should be secreted and not given to any body and every body. But its procedure is contrary to the ordinary rules observed by the Hindus. न तिथिन च नचत्रं नेपवासी विधीयते. No time, and no observances of fasting is necessary. The dedicatory Mantra is मन्त्र औं उच्छिष्टगणेशाय महाकालाय एपविल हां हीं हैं हूं फट्स्वाहा

Wonderful are the temptations उच्छिष्टाशुचिम् त्वा जपपुजनमाचरेत्। Garga says ताम्बृत्यमुचोच्छिष्टमुचो जपेत् Bhrgu says फलमरनन् others say मोदक चर्वयन् and master विभोषण advises मांसनैवेद्यं दत्वा तदेव खादयन्. Some say वानसस्य समुद्भूतं कींबतं मन्त्रमन्त्रितं or मानुषास्थिसमुद्भूतं कींबकं, etc., is spiked with the bones of monkeys and not of man!

The beads for a rosary of the Ganesas should be of ivory वैद्याने व्यवसीमावा गजद-तेंगेएको। The tantras are awfully scrupulous as to the details of worship. आमब says

## माक्षतेर **बीयेद्विष्यां न तुलस्या विनायकम् ।** न दुर्वया यजेत्दुर्गाः विल्वपत्रेद्दिवाकरम् ॥

In the worship of Visnu avoid—Red sandal-paste, red flowers, Bel leaves, flowers of the Bel-fruit, Dustura and the calotropis.

Though in the Gautamiya tantra we find

कमले करवीरे द्वे तुलस्यो जातिकेतके ।

नागकेशरपावन्तीकल्हारं चम्पकोत्पले ।

नन्द्वावर्जञ्च यूथोक व मिल्लका नवमिल्लका ।
कुन्दंमन्दारकञ्चेव सौगन्धिकञ्च केशरम् ॥
कुरुण्टकाशोकसर्ज्ञानि विल्वञ्च मुनिपुष्पकम् ।
पत्रमामलकं शुद्धं कर्णिकारं पलाशजम् ॥
पतान्यन्यानि पुष्पाणि यथालामं समर्ज्ययेत् ।

But this no doubt is meant for general use and the specially excepted flowers for special deities are forbidden.

्रिक्त Flowers for purposes of worship should be culled before bathing स्वास्त्र नीते: प्रस्थितियंक्ति: etc., and one must not beg flowers for worshipping.

The tantras, however, are prolific in naming Ganesas; the following are mentioned.—

विक्तेशो विव्रराजश्च विनायकशिवोत्तमौ ।
विव्रकृत् विव्रहर्ता च गणैकद्विसुद्न्तकः ॥
गजवक्त्रनिरञ्जनौ कपद्दी दीर्घजिह्नकाः ।
शंकुकणेश्च वृष्यभव्यजश्च गणनायकः ॥
गजेन्द्र सर्पकणेश्च स्यात्त्रिलोचनसंज्ञकः ।
लम्बोद्रमद्दानन्दौ चतुर्मू त्तिसदाशिवौ ॥
ग्रामोद्दुर्म्मुखा चैच सुमुखश्च प्रमोदकः ।
पकपादे । द्विजिह्नश्च सुरवीरः सपण्मुखः ॥
वरदो वामदेवश्च वक्ततुण्डो द्विरण्डकः ।
सेनानीर्धामणिर्मत्तो विमत्तो मत्तवाहनः ॥
लटी मुण्डी तथा सङ्गी वरेण्या वृषकेतनः ।
मक्षप्रियो गणेशाश्च मेधनादक संज्ञकः ॥
व्यापी गणेश्वः प्रोक्ताः पञ्चाश्वृग्णपा इमे ।
तरुणारुणसंकाशा गजवक्त्रजिलोचनाः ॥
पाशांकुश्वराभीतिहस्ताः शक्तिसमन्विताः ।

But not one of these upwards of fourscores and half names mention any of those described before: nevertheless Rághava Bhatta in his commentary on Sáradátilaka says:

तेषां एकपञ्चाशच्छक्तयश्च यथा ।

होः श्रीश्च पुष्टिः शान्तिश्च स्वस्तिश्चैव सरस्वती ।
स्वाहा मेधा कान्ति कामिन्यो मोहिन्यपि वै नदी ॥
पार्वती ज्विलनी नन्दा सुयशः कामकपिणी ।
उमा तेजावती सत्या विच्नेशानी सुकपिणी ॥
मद्जिह्वा च भूतिः स्याङ्गोतिकसिता ।
रमा च महिषी प्रोक्ता श्टेंगिनी च विकर्णपा ॥
भृकुटी स्याच्या लज्जादीर्घघोषा धनुर्दरा ।
यामिनी रात्रिसंद्वा च कामान्वा च शशिप्रमा ॥
लेलाक्षी चञ्चला दीप्तिः सुभगा दुभगा शिवा ।
भर्मा च भगिनी चैव भोगिनी सुभगा मता ॥
कालरात्रिः कालिका च पञ्चाशच्लक्यः स्मृताः ।
सर्वालंकरणेदीप्ताः श्रियांकस्थाः सुशोमनाः ॥
रकोत्पलकरा स्येया रक्तमाल्याम्बराघराः रखाः ।

The tantras often feign to be logical and rational but like the feeble braggart they push to some length and are deluded by their own fanciful meshes. In the 6th परज of मानृका मेद तन्त्र (the episode entitled देवीमहास्त्र्य of the मार्कण्डेय पुराण) an episode is called चण्डी by which name the chapter—an entire Pothi by itself is known in Bengal—the country of the tantras, being immediately in the plains below the Kámrupa Hills and the first level country accessible to the Nepalese Buddhists. Its presiding divinity is चण्डिका which has undergone several manifestations amongst the people of Bengal उत्तर्द चण्डी, इत्तर्द चण्डी, माजाई चण्डी etc.

The chapter or the episode itself of 18 chapters is considered to be a divinity and its Dhyána, a form of meditation which is supposed to bring the object fully before the mind, a mental representation of the personal attributes of the divinity—a configuration, the basis

for the modeller.

The Tantra has

या चण्डी मधुकैटभादि दैत्य दलनी या महिषोन्महिनी या धूम्रेक्षगाचण्डमुण्डमधनी या रक्तवीजाशनी। शक्तिः गुम्मनिग्रुम्भदैत्यदलिनी या स्वर्गलक्ष्मीः परा सा देवी नष काटिमूर्त्तिसहिता मां पातु विश्वेश्वरी॥

This is an epitome of the so-called three charitras of the Devi described in that episode. But the best part of the joke is that the tantras discover the seer and metre of this episode also. \*\*\* \*\*The tantras discover the seer and metre of this episode also. \*\*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also. \*\*The tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the seer and metre of this episode also at the tantras discover the tantras discov

As to the seer आधि: why there is a low current suggestive rumour that the scene of that Episode was located somewhere in the Chittagong district where मेघातिथि or मेघस had his hermitage. Like other tantrik mantras this Episode also has its kyriologic बीजः एँ हीं झीं and its शक्ति energy is क्ला. The doctrine of the tantras generally is based on the line देवतायाः शरीरन्तु वीजादुत्पायते प्रिये so said Siva to Parvati which no doubt was stereotyped in by wireless Macroni Tele-printing for does not the Tantra say:

शब्दब्रह्ममयं देवि मम वक्त्राद्विनिर्गतम् । ग्राकाररहिते देवि यथा ध्यानादिकं भवेत् ॥

A clear and frank confession referring every thing to the fancy, imagination of the meditative adorer.

चण्डी, चण्डिका and such other names and manifestations numerous in the tantras are all derived from the root, wrath, vengeance, anger, etc., चण्डी तु कोपना या स्थात्. The same idea pervades in the term चण्डाल, the lowest caste. But the meek Bengalis have so far modified this goddess as to have the pleasing and propitiatory manifestations in guanties, मंगल चण्डी, उलुई चण्डी, कुलुई चण्डी, मालाई चण्डी and so forth. The tantras have firstly अप्रचण्डा, प्रचण्डा चण्डामा, चण्डनायिका, चण्डा, चण्डनती, चण्डस्था, म्रतिचण्डिका. They are said to be the eight नायिका or शक्ति attendants of Durgá for the Dhyána ध्यान of that particular favourite deity of Bengal श्रष्टाभिः शक्तिभिस्ताभिः सततं परिवेष्टितां, who is to be meditated on as the support of the जगत् the universe. She is described as प्रसन्नवदनां of smilingly cheerful face though she is देखदपैनिस्दनी crusher of the vanity of the देख the devils: the principle which underlies all religions is the suppression or avoidance of evils. Happiness, freedom from pain and misery is the object. Good and not bad is sought and every effort is to avoid Bad: which is co-existent with good. a rule the deities and the liturgy of the tantras are all processes to secure worldly prospects, some self-aggrandisement even at the expense of others which latter consist of six modes or operations वशीकरण, मारण, उचाटन, स्तम्भन and so forth.

प्रस्ता विष्का is the intolerably furious. This is the same as दिस्मारता the self-decapitating manifestation. Fancy fed by associate ideas often exceeds all propriety and probability exceeding monstrosity and enormity. The greater the absurdity of the dreamy phantasm the better is it adapted for mystic purposes. Mystery is a trade confined to the mystics, the initiated and therefore misty. The goddess is described in its व्यान of दिश्रमस्ता, स्वनामें। नीस्तं व्यापेत् ग्रद्धं विकसितं सितम्, Meditate in thy own navel a full-blown lotus, the solar orb of brilliant rays. तत्पद्मकोषमध्ये त मंदलं चण्डरोचिषः। जवाकुसुमसंकाशं रक्तवन्युकसिक्षमम्। As red as the Hibiscus sinesis and as scarlet as Ixora bandhuca. रजःसच्यतमोरेखायोनिमण्डितम्। Adorned with the causal disc made up with three lines of the attribute of passion (रज्ञ) the attribute of goodness (सन्त ) and the attribute of folly (तम)

मध्ये तु तां महादेवीं सूर्यकेटिसमप्रभास । श्वित्रमत्तां करे वासे धारयन्तीं स्वमस्तकास । Therein (meditate) that great goddess as brilliant as a million suns, decapitated holding in her left hand her own trunkless head. प्रसारितसुखों भीमां जेलिहानाप्रजिहिकास । Gaping-mouth and horrible with the (greedy)

tongue lollingly (extended). पिबन्तीं रुधिरधारां निजकण्ड विनिःसतास्। Drinking gore spurted out from her own (decapitated) trunk. विकीर्धकेशपाशाञ्च नानापुष्प समन्वितास्। Scattered all round dishabille hair and flowers and ribbons. इविशे च करे क्यों मुण्डमाजां विस्वितास्। Holding in the right hand a knife and she is decorated with a wreath of decapitated heads. दिगम्बरीं महाधारां प्रसावीवृपदस्थितास्। Clothed in the quarters of the universe, space-clad, frightfully horrid, rampant with the sinister leg forward. अस्थिमाजां घर देवीं नागयज्ञोपवीतिनीस्। She carries a garland of bones and for the sacerdotal thread has a snake so placed.

The Dhyána by the expression weamen coming after मुण्डमाला makes it one of skulls and not of decapitated heads. With all her fierceness she appears to submit to the supremacy of the Brahminical liturgy, she must have a thread—a univelia—to distinguish her superior caste. But females ordinarily do not carry that badge.

#### रति कामापविष्टाञ्च सदा ध्यायन्ति मन्त्रिणः।

A mantri is a minister and this term is frequently used to mean one initiated in the mystics of the tantras. The adorers meditate on her as always standing on Rati and Káma. उपविष्ट means seated or placed. Rati is desire and is the female energy of Kâmadeva, the deity of lust, and the उपविष्टा being taken as the adjective of Rati the passage means the female above Kâmadeva. सदा पोदशवर्षीयां पीनावतपराच्या । Ever of the age of 16 years with hard and plump breasts विपरीतरताशको ध्यायेत रतिमने- क्यों । Meditate as zealously pursuing the converse desire of Rati and the mind-born Kámadeva

#### डाकिनीवर्षिनीयुक्तां वामदक्षिणयोगतः । देवीं गलेष्डलद्वकथारापानं प्रकुर्वतीम् ।

Two imps, female, in her right and left, drinking the spurting blood from the trunk of the goddess.

कियानी लेवितां सौम्यां मुक्तकेशीं दिगम्बराम् । कपाल कक्तका इस्तां वामदक्षिण योगतः । नागयश्चोपवीताल्यां ज्वलक्तेजमणीमिव । प्रत्यालीद्रपदां दिव्यां नाना लंकारभूषिताम् । हाकिनी वामपार्वस्थां कल्पसूर्यानलेगपमाम् । विद्युज्जटां त्रिनयनां दन्तपंक्तिवलाकिनीम् । दंष्ट्रा करालवदनां पीनेश्वतपयाधराम् । महा देवों महाघारां मुककेशों दिगम्बरीम् । लेलिहानमहाजिहां मुण्डमालाविभूषिताम् । कपालकक् काहस्तां वामदक्षिणयागतः । देवी गलेाच्छलद्रक घारापानं प्रकुवतीम् । करस्थितं कपालेन भीषणेनातिभीषणाम् । ग्राभ्यां निषेत्यमाणां तां ध्यायेदेवों विचक्षणः ॥

It will be observed that even in this absurdly terrific figure the author appears not to have been satisfied: he is not afraid of repetition: he means to fix a horrid impression on the mind: such is the nature of tantric utterances, they are always backed by solemn affirmations and oaths.

वज्ञमस्तारिनी an equally terrible tantric goddess and it is described

as

रक्तान्धीरक्तपाते रविदलकमलांभ्यन्तरे सिन्नपण्णाम् । रक्ताक्षां रक्तमोलिस्फुरित शशिकलां स्मरेवक्त्रां त्रिनेत्राम् । बीजापूरेषु पाशां कुशमदनधनुः सत्कपालानि हस्तै, विभ्रामामानतांगीं स्तनभरनिमतां ग्रम्बिकामाश्रयामः॥

A phantasm:—in a sea of gore there floats a red-coloured boat on which there is a 12-petalled red lotus; seated on it, on her head bearing the crescent, three-eyed, holding a flower of a pomegranate, an arrow, a hook or goad, the bow of Cupid and a bumper full of wine. Amongst her retinue इंट्लेक्ना, क्लेदिनी क्लिका, क्लेपिनी, मदनातुरा, मेलला etc, appear.

The mantra is पें हीं नित्यन्तिनने मदद्वे स्वाहा. नित्यन्तिक is everwet, चोभिनी is agitated, fatigued, क्लोदिनी is evertrickling, oozing, मदद्व rutting and

मेखना is a woman's girdle.

स्विता is the darker rustic form, suggested by the aborigines Koch, etc. It is described as of dark skin, carrying peacock feathers on the bonnet, clad in leaves, heads of the Abrus precatorius, using as a necklace other ornaments, bracelets, etc., all made of tiny snakes and dressed as a Kirat woman: a young woman. The Kirats are those mountain tribes with whom Arjuna is said to have fought a duel. It is the subject-matter of the well-known poem Kiratarjuniya, which no doubt has suggested the Rsí or seer of its charm. अस्याज्ञासकिः विराट स्वरिता देवता. The mantra runs—

श्रों हों हुं खेचछे क्षत्री हुं क्षे हों फट्।

The inherited fear of the dark and the unknown, the fear that comes on us down from days beyond memory, when Purusa Medha was considered a thing natural, a thing as it were, innate in our very nature and being, believed in for many generations, the mysterious has a hold and a grip. However much one may struggle he cannot get We bend our heads, we fold our palms and clasp them, we look within ourselves, and we seek to find that Great Sacred thing and enraptured we turn towards the rising orb, the light, and the day; the fire which we had at our place, enhanced a million times and brightened more, the Sun. The Fat to Súrya into which the fire in our small hut # has passed up through ya: the space—the airy space. Poor frail man! a child of the dust, which sophists have generalised under five genuses, the fivefold elements. We try and aspire to find the Almighty in our own primitive way. A She appeared before us, a She-a प्रसम्बद्ना a beautiful young she. We marvel at the beauty, bare-headed and barefooted, as ages gone by with the firmament as our canopy and space as our clothing; we kneel on the ground and admire and wonder. We observe every little limb of that She, and we are observed; for She is more beautiful than the orb of the day, and more bright than it and the fire in the hut, more charming more heating, life-giving, more gladdening. But there is animal in us; for our predecessors for ages long gone by had in them and our environments are alluring. become meanly selfish, we want to keep the enjoyment entirely to us, we monopolise and thus say गुद्धातिगुह्म गोलच्यं and न दातच्यं न दातच्यं। And we find such passages even as—

श्रीशिव डवाच ।

ग्रळं यत्नेरळं यत्नेमहेश्वरि ।

श्रोतुं विरता भव पार्वति ॥

+ + + +

सर्वथा परमद्वारो न प्रकाश्यः कदाचन ।

ग्रति गुद्यात् गुद्यतरः साक्षात्तन्मयतांशिवे ।

स्त्रीस्वभाषेन देवेशि शश्वन्मां परिपृच्छिस ॥

स्राह्मवारं स्मारितापि श्रोतुमिछिस शंकरि ।

A thousand times denied and forbidden you still persist! it is female weakness, it is womanish!

श्रीदेन्युवाच ।

# यदि चारं मां न कथयिस प्रभो। + + + + प्राणत्यागं करिष्यामि पुरतस्ते न संदायः॥

Should you not tell me..... I assure you I will commit suicide in thy presence. What man can stand this before a determined female I But Siva is more than a man and therefore more liable to be governed by the wishes of his noble spouse. Mahádeva is known to be bluethroated having received poison and venom in his gullet. Párvati wisely refrained from the usual threats resorted to by wilful females of Bengal drowning oneself or swallowing opium and oil.

All the interpretations of our sacred books are far from traditional, they are grammatical and etymological. Regarding the functions of the gods, it cannot be denied that a very simple set of conceptions about them continually intrude in the interpretation of the commentators who must have inherited them by tradition which the later scholastic ideas and refined exegesis have strengthened and amplified. Heresy is not a new thing. Yáska refers to Kautsa, the rationalistic philosopher, who regarded the Vedas as devoid of meaning, not much different from a Bengali philosopher of to day who considers the hymns as arguida, songs of cultivators the "fater" of the Ahirs of the United Provinces.

The Tantras are not peculiar in their sentiments, there are several Upapuranas which vie with each other in mystic lore. Distance lends enchantment to the view and why, because it is tinted by haziness. The unknown therefore takes in the faith more readily than the vivid plain view. Everything screened is enhanced in its allurements, the veil—cand who knows what beauty may it hide? How easily we ourselves are fooled and such easily we endeavour to befool others. The plain simple lopping of the vaix area in the Vedas with the express object of keeping away the calf while milking. The Yajnas have attached the hymn to the operation of lopping off a twig of the vaix. Exical etc. = Mahidhara says this two worded three lettered hymn, its diety being area the branch, twig, and its use is in lopping off a twig of the vaix. Oh branch or twig I cut thee for rain. Katyayana the Liturgist in his use says vaix

शासा शमी शासा वात्रविकष्टिता। तन्छद्दे इषे त्वोजें त्वेतिद्वीमन्त्रो विकल्पिता। These two Mantras or hymns have been fancied as relating to the operation of cutting twigs. Mahidhara continues of although the twigs are unsensient things, the diety which is fancied to be residing in them, make them dieties also तद्ममानिनीनांदेवतानां सत्त्वाहेवतात्वं.' The Puránas are no wise backward In collecting the nine twigs for the नवपत्रिका in Durgá Pujá after certain exhortations, extolling the Beltree immediately follows गृहीत्वा तव शासां च दुर्गापूजां करोम्यहम्। with thy limb-branch I will adore the same as Durgá. No doubt a much nobler end than if the same were allowed to continue on the tree which must ultimately die and serve as fuel wood. The ultimatum is vividly pointed out. Similary स्वर्ग गच्छ पश्चम leaving aside the animal body ascend to heaven. Surely it was hitherto tied स्वायं बन्धनेति lest wolves gnaw thy entrails and now you are मुक्तये मोचिता मया liberated for salvation.

#### ग्रेाषघे त्रायस्व एनम् । स्वधिते मा एनं हिंसीः ।

Yáska explains इत्याहहिंसनयापि प्रतिषिद्धार्थाः भवन्ति । अर्थवन्तः शब्दसामान्यात् । एतद्वे यज्ञस्य समृदं, etc.

Nevertheless reasoning must be corroborated by tradition. When the Rsis were ascending to heaven men enquired of the gods who shall be our Rsis. को नः ऋषिमंविष्यति—the reply was तेभ्यः एतम् तकं ऋषिं प्रायच्छन् मन्त्रार्थचिन्ताभ्यां अभ्युद्यं। Therefore whatever meaning तस्माद्यदेव किञ्च अनुवानो- कृभ्युद सारं तद्भवति—any learned man deduces by reasoning that possesses authority equal to a Rsi.

शिवद्ती Śivadúti is the special messenger a manifestation of the energy Chandika, one with a voice of the howling of a hundred jackals is an adequate conception of a messenger of such a Goddess deputed to carry the ultimatum to the demons Sumbha and Nisumbha who elated with their successes braved the Goddess. शिवद्तीः चण्डिका शक्तिरुप्रमा शिवा शतिनादिनी

राजवश्मा. Pulmonary consumption, Phthisis, or any consuming tuberculosis, wasting disease is described as terrible as any of the horrible forms of Chandi in a masculine form in the Káliká Puráṇa as—

दृंष्ट्राकराळवदनः कृष्णांगारसमप्रभः । अतिद्वीर्घः स्वल्पकेशः कृशेः अमनिसन्ततः ।

#### श्रधामुखा दण्डहस्तः काशं विश्रम्य सन्ततम् । कुर्वाणा निम्ननेत्रश्च याषासम्भागलालुपः ॥

A veritable emaciated patient; every sentence deliniates the outward symptoms: gaping mouth, tusky teeth, skin charred, lean and lank, hairs falling out, feeble pulse, face bent on the breast, supported by a staff, coughing, eyes lowered and ever prone for sexual intercourse. In the anecdote as its genesis we have

सर्वदा या दिवारात्रो सन्ध्यायां वनितारतः । सेवते सुरतं तस्मिन् राजयक्ष्मन् वसिष्यसि । प्रतिदयायदवासकाससंयुक्तो मैथुनं चरेत् । स ते प्रविदयः सततं इलेष्मणद्दव तथाविधिः ।

Tuberculosis or Phthisis well pleased takes his abode in such कृष्णाख्या मृत्युपुत्री या भवतः सहशी गुणैः ?
सा ते स्तु भार्या सततं भवन्तमनुयास्यति ।
क्षीणत्वं भवतः कृत्यत्यन्तस्त्वं विषयं कृष ।
इतं गच्छ यथाकामं, etc.

Kṛṣṇa कृष्ण. A girl of death as qualified as Master Phthisis is his spouse who follows him like a shadow.

#### THE TANTRIC YOGINIS.

The tantras have added no few new gods and goddesses in our pantheon; stretching endlessly the yarn or verbal declensions and implications of words and modifications. It is a pretty large list and is likely to fatigue the reader without giving any better knowledge than the prolixity of the hallucinations and fancies of the mystic. The list is itself so long that one feels tired in giving the same. Under Koti millions of Yoginis the following may be considered as principal. But why principal, is more than an outsider like us to explain: the moderate amongst the mystics are contended with 64 only; but is not that number more than enough, they are like warriors mentioned by a poet simply to be victimised. There is no time to classify them or to arrange them alphabetically for easy reference, one has to jot them down, a veritable skeleton or as a Hindu would better under-stand a TICAL of straw and bamboos for later workers to cover them up with clay, paint and minor limbs. But how far

any such knowledge would be found useful to the public it has to be

enquired.

1 विकृता, 2 विश्वरूपिका, 3 यमजिह्ना, 4 जयन्ती, 5 दुर्जया, 6 यमांकिका, 7 विदाली, 8 खेती, 9 पूतना, 10 विजयन्तिका, 11 देवकी, 12 यशोदा, 13 नन्दा, 14 श्रम्बा, 15 सर्व-मंगला, 16 कालरात्री, 17 ललिता, 18 ज्येष्टा, 19 नीलज्येष्टा, 20 मूतमाता, 21 सुरभी, 22 थे।गनिद्रा, 23 श्री, 24 चासुण्डा, 25 चिएडका, 26 नवदुर्गा, 27 रै।द्री, 28 काली, 29 कजविकर्या, 30 बजप्रमिथनी, 31 सर्वभूतदमनी, 32 मनेान्मनी, 33 कुष्णा, 34 उमा, 35 पार्वती, 36 महाकाली, 37 शिवरात्री, 38 वारुगीचामुण्डा, 39 शिवदूती, 40 कात्यायनी, 41 कार्त्यायनी, 42 श्रभया, 43 श्रम्बका, 44 योगोश्वरी, 45 भैरवी, 46 रम्भा, 47 शिवा, f 48 तुष्टी, f 49 सिद्धि, f 50 ऋद्धि, f 51 चमा, f 52 दीप्ति, f 53 रित, f 54 रवेता, f 55 भद़ा, f 56 मंगला, 57 विजया, 58 घण्टाकर्गी, 59 जयन्ती, 60 अस्त्धती, 61 अपराजिता, 62 वैष्णवी, 63 ऐन्द्री, 64 बाम्या, 65 कैमारी, 66 बाराही, 67 बाह्मी, 68 सरस्वती, 69 लक्ष्मी, 70 सावित्री, 71 सर्वगन्धा, 72 गन्धेश्वरी, 73 शक्ति, 74 प्राशा, 75 बृहत्कृत्वी, 76 सर्वज्ञा, 77 वामनी, 78 भयानना, 79 खगानना, 80 तपनी, 81 क्रोधना, 82 वमनी, 83 महाक्रूरा, 84 जे। जुपा, 85 हाहारवा, 86 पिशिताशा, 87 वदवामुखी, 88 पिशाची, 89 हुंकारा, 90 पिचुवक्ता, 91 विशालाची, 92 हुताशना, 93 प्रपञ्चिका, 94 विमला, 95 चन्द्राविल, 96 लालसा, 97 चन्द्रहासा, 98 लंकेरवरी, 99 वरदा, 100 लंका, 101 कालकर्यी, 102 लोला, 103प्रचण्डोंक्रा, 104 बया, 105 मेघनादा, 106 लीला, 107 करंगिनी, 108 वाबा, 109विकुजिन्हा, 110 च्या, 111 रक्ताची, 112 श्रवया, 113 तालुजिह्निका, 114 पिंगाची, 115 शवरा, 116 चपणा, 117 ससंप्राही, 118 बृचकर्गी, 119 हयानना, 120 तरला, 121 तारा, 122 ब्राचीस्या ।

An endless series, every word of the Dictionary which expresses anything mystic, extraordinary or any attribute is a god or goddess. This corroborates the opinion expressed in Sáyana's commentary to the Rk Hymns referred to above. A great many of these and a greater many others are to be found in such Puránas as may be safely attributed to Buddhist influence निन्दिस यहविधेरहरहः श्रुतिजातं—

The fare dislike is not due to difference of principles or doctrines but appears to be due to party antipathy: a feeling still to be seen in the diz time of the Hindu Bengal and other society. The father of the youth is discarded the moment his son leaves Indian shores no matter whether for education or gain; and why? But when the youth returns home a full-fledged advocate he is embraced and is permitted to mix promiscuously in domestic circles:—no matter if the said youth has got his head sprinkled with Jordan water. And why willing acquaints—he may some day act as a counsel without his honorarium. The Buddhists could not adopt and expand the current

Hindu doctrines under new-fanged names, and perhaps more fanciful forms; unless Buddhised(?) just as those who subverted Buddhism and re-established Hinduism, had there being "No Go," to adopt a great many survivals of the old faith of Buddhist teachings. They became "सद्यह्द्य" in animal sacrifices—revulsion of feelings, discarding अद्धा, a fixity of belief in the Vedic cult, adopted मन्ति सुत्र the aphorisms of Sáṇḍilya, the doctrine of Faith, they revived the monasteries and had monks and nuns वैद्याव and वैद्यावी of a new school, who disregard the वर्षाश्रम rules of Manu and other श्रास्तिक Rṣis. धर्म in the Mahábhárata is said to be for a Hindu

# श्राद्धकर्म तपश्चैव सत्यमक्रोध एव च। स्वेषु दारेषु सन्तोषः शौचं नित्यानस्यिता॥ ग्रात्मक्षानं तितिक्षा च धर्मः साधारणा नृप॥

And the first is आदः. The tantric :—प्रवृत्ते भैरवीचके and the Vaisnava यूठी হয়ে শুচী হয় যদি হরি ভজে is an intellectual symposium : no पितृपिण्ड यज्ञ, no श्राद्ध, no pollution, जनम मरणादिशीच no couvade and no cremation. But man must have forms to observe and nothing but conventional eclat would satisfy the so-called religious or puritanic vanity. गतानुगतिको जोकः न जोकः पारमाधिकः। Men blindly follow the mob, the majority; the democratical sentiments, the suffrage spirit pervade the modern world. All brains and no limbs to be led: all leaders: मनमोजी. The theists, the so-called deists also must have their anniversary festivals and parade the city with their divers named कीर्तन, must have bare-footed processions with the earthen drums खोख मृदंग and must roll on the dust for, of such clay is the drum which accompanies the procession is made. Farfetched relationships are revived and the fancy flies at tangents. The whole principle or maxim which underlies this current has been well-depicted in / a Bengali love-song anent Kṛṣṇa of Gokula. निव কাল বরণ হেরিব না আর। Is not Krṣṇa dark, and the love-sick Rádhá directs her companions of the darkskin to leave her presence lest their dark complexion suggests and reminds her of Kṛṣṇa who is dark. Nay she won't have the cuckoo on the nauclea tree to utter his kuhu, kuhu, and she directs the black-bird to go to other forests, or much better; how a puritanic young Bráhman widow annoyed by her neighbour begging to be accommodated with a pinch of slaked lime for smearing on betel-leaf, fancied was accused of unchastity.

The surest way to rise to Heaven now appears to be on the back of our neighbour's sins. Forgeries in religious literature are perhaps more numerous and mischievous to mankind than those practised against each other. There are courts to punish the discovered and apprehended forgerers. Forgery is a heinous crime in society and all governments have endeavoured to prevent it by punishments. But forgeries in religions are a thousand times more malefacient than the ushering of forged cheques or passing base coins.

The All'opanisad is supposed to be a Vedic imitation of the Moghul period. A great many tantras are of a still later date and it is not certain if within our age new tantras are not being fabricated still. Ossianic poems are good as literary productions but to have newly forged religious books is a national matter for serious consideration. The translation of the Mormon books alleged to have been found buried in a stone-box near New York is only an American method of the महानिर्वाधवन्त्र or some other found in the hollow of a Religious fig-tree near Rayagarh in the 24-Parganas. A similar travesty of the Atharvan Veda is given below—a forgery

ॐ श्रध श्रधवांगिर शाखा १०८ सूत्र १० मं०। २ श्र०॥ मंगीसूक्त ॥ श्रस्य मङ्गीस्क्त पश्चर्वस्य मरीच्यादि श्रव्याः । मंग्यादि त्रिचस्य हषदोपलदेवताः । बुद्धादिद्वृचस्य मूषलोलुखलदेवताः । पश्चाः कुबुद्धिकृन्दो। बुद्धिलोपयोगे, विश्वसृजे मङ्गीत्वलामे विनियोगः॥ ॐ मंगी देर्तं वंः सुन्वतां पृस्ते मृद्धस्य मृद्दतेमस्य खंरुस्य बाहूम्यां। पार्दपायूद्ररेखे सिश्ना दंण्ड वैठक पापंबुद्धचा श्रन्ध तमस्य वृद्दमेने॥ १॥ वेतीलाः सुस्ते होयां लोमाय। कोलोम्यां श्रंजवृत्तये त्वेषाऽभावांय श्राहंवे॥ २॥ पिश्राचाः कंव्र्याः संस्ते न्रंकाय झीनायं। स्वाहा कंरिंखे श्रताय मंघनाशायं वार्जहीनायं जीवेसे॥ ३॥ चुंद्रयुखातंश्चन चुंकाम्राय श्रम्या यव्सायं श्रृद्धिं। श्रावा श्रामित्राय यर्जमानाय विश्वसने॥ ४॥ अश्रंमनाय शण्डं संम्मर्भनाय निवाह्यं विधिं श्रिधवासनायं विद्यसन्॥ ४॥

Though the end be good the means used being vile is not sanctified. Even in our times new saints are exhumed or manufactured, new churches like the Mormon Church of Latter-day Saints are founded long after April 1830. The Nanvas Temple founded in 1841 suggested the नविधान and the new recension protesting

<sup>\*</sup> Black pepper?

<sup>†</sup> भिन-लाएं। ?

<sup>‡</sup> ভাঙ্গ-যোটনা and কুঁড়ী ?

<sup>§</sup> A tantric name for the Bhang?

against polygamy in 1851 was traverstied in Bengal under different names. Universal tolerance of other faiths and industry and payment of debts are not insisted on in the Bengal schools. It is a pity that we have not a Joseph Smith, eldest son of the prophet, to head the recent schools, their line is preserved in the succession of disciples आनन्द. Such new cults find endless supporters and followers in no time. Did not the Mormons in about four scores of years swell from six to sixhundred thousands. Even in the Viṣṇu Puráṇa which is a school of faith under सामान्यअमे: of an आस्तिक we find आजेंचे जोमशून्यत्वं देवजाह्मण्यूजनम्। the supremacy of the Bráhmanas is still acknowledged.

विकृता is a Yogini. She is described as riding a camel, she is terrible and has a disgusting face, has a डमरू a small drum like an hour glass, a sword, she carries a quiver on her shoulders and a limb of a corpse on her head: hideous figure and pale.

### उष्ट्स्था विकृतागैारी भयकृत् विकृतानना । तूर्याञ्च डमर्कं याम्ये सीम्ये खड्डांगमस्तकम् ॥

But if of four arms, with her left carries a sword and a decapitated head and in her right a quiver and a small drum. विकृत is also a name of a year. It is described as विकृताख्यस्तुवृत्तरः। पिंगकोचनः । नालं शुश्रांशुकोपेतोमेषशृङ्गक-कुण्डलः। दिश्वाद्यो करे पाशं द्वितीये मेषशृङ्गकं। वामाद्वेगे करे शंखं पाशमस्माद्यःकरे। दघाना-रेगनाशाय दुष्टशत्रुविनाशकृत. A male figure no doubt is more like the modern मादारी of the upcountry: a वैद् वातनाडी etc.,

विश्वरूपिका, another Yogini. She is yellow and is decorated with wreaths of wild flowers. She rides the bird गरुद ; has she not बनागजा which decorates Visnu? who, as all-pervading, is विश्वरूप.

# खेटकंखड्गभृतवामे गदाचकासिभृत्ततः । चनमालावती पीता तार्श्यस्था विश्वरूपिका ॥

This reading simulates five arms holding a club and a sword on the left and a cudgel, a discus and a sword on the right. Another manuscript gives खेरशंखाडमस्तवामे which reduces not the number of hands but equals both the sides and makes the figure six-armed. But then खड़ा and आसे make one ofthem as redundant, as खेर and गदा. Though the figure has been likened to that of Visnu who is often called पीताम्बर and बनमाजी and as the name also is similar खेरशंख may mean a small conch-shell and चकारिस may mean a sharp cutting disc

which brings down the number of arms to four and very much like that of Viṣṇu शंखचकगदापदा. But ताक्ष्ये also means a snake which again refers us to the शेषशायी विष्णु.

पमिजिद्दिका. This Yogini is like the tongue of Yama, the God of Death, and therefore she rides a buffalo and is decorated with all the weapons of death, a mallet, a club on her right-hands and an axe and a cord to bind, a formidable appearance as she must be—

## मुषलं मुद्ररंयाम्ये परशुं बन्धनं तथा। विभ्रती यमजिह्वा स्यात् कराला महिषस्थिता॥

जयन्ती not the plant Sesbania Ægyptica but a Yogini, one of the attendants of tantric female energy.

## नृत्यन्ती खरगा श्वेता याम्ये डमरुत्लभत । सदैत्यं शैले मुण्डोग्रा जयन्ती वामहस्तयाः॥

She is described as a dancing figure on a donkey and is gray, holding a small drum and a weaver's stick on her left, and with her both left hands perhaps holds up a hill with the infuriated demon named Munda: a purely mystic tantric idea not practicable.

In another place we find जयन्ती described as—

## जयन्ती सुन्दरी कार्य्या कुन्तराूलासिघारिणी। खेटकव्यग्रहस्ता च पूजनीया सुभान्वितैः॥

Here Jayanti is described as a beautiful figure sea is a bearded dart, a lance and a season is evidently meant for a feathered lance or spear des is a shield and season raised hand to strike

## इवास्त्रहा दुर्जया इवेतो राद्री भृतगणावृता। खड्डा कुन्तायतकरा दुर्गकाननवासिनी॥

The ever victorious prancing conception which is followed by gsau the invincible who rides a dog as a Bhairavi and is furious surrounded by ghosts always residing in impenetrable forest.

यमोकिका as the name implies is seated on the lap of death, Yama, or is painted as Yama. Her figure is rather difficult to perceive.

# ग्रसकृत् स्रेटिनी देश्यों चतुंचींर्य्याम्यसाम्ययाः । शूळवाणघरायाम्ये घतुःशक्तिकरान्यतः ॥

A खेटनी, खेटी is a lecher, a libertine and असद्भत is repeated by चतुथैं। is a tantric expression for all sides, all round, left and right. She holds a spear and an arrow on the right hand and a bow and a lance on the

other. Does this mean that she alternately changes her weapons from one to the other hand? A rather inconceivable আৰ to those not initiated. But আই means sport and repeatedly playing with her arms, লাঠা খেলা, fencing an assault-at-arms?

विद्वाली. A cat can only be horrible-faced घोतास्या, when she is fighting with her equals. Such an ill-tempered cat is not likely to be quitely seated on a cart but she is said to be seated on a cat which perhaps stands on a cart with her spine bent up, hair in bristles and in a fighting mood.

शकटस्थातिघेारास्या क्षीरवर्णा यमान्तिका । मार्जारस्था विडाली च विशालाक्षी भवेतृ सिता ॥

चीरवर्णों is milky white and यमान्त is Mahádeva for he is मृत्युञ्जय and यमान्तिका is her spouse. The सिता refers to the eye and विडाब means the eyeball; therefore विडाबाची is not of the colour of cat's-eye but round-eyed.

रेवती is a Yogini and not the asterism nor the spouse of Valaráma.

The Yogini is described as

वामे त्यञ्च खट्वांगं शूलटंकञ्च विभ्रती।
कृशा पिशाचवक्त्रोत्रा कपालस्था च रेवती॥
करभास्या स्याद्विभुजा दस्तिगामिनी।
कमलं कृण्डिकान्धत्ते द्वेतवर्णा महास्वना॥

इद्यांग is a club with a skull on the top of it. A टंक is a hatchet.

She holds a quiver and such a club as a खटवांग, a spear and a hatchet also. She is lean, seated on a skull, her face is terrible like that of a malignant fiend. The term रेवली suggests one who jumps and leaps.

Her face is like that of a young elephant or a she-camel, she has two hands and she walks like an elephant, and she is white-coloured,

loud-voiced and she holds a waterpot and a lotus.

प्तना is a familiar Rákṣasi of the nursery, is said to have been deputed by Kansa to kill Kṛṣṇa. In the nursery she is considered of monstrous proportions and with a long face, longer tongue, and wide-gaping mouth fit to swallow in one gulp any number of children. Her teeth are said to be as long and thick as a Jaunpur radish.

মূলোর মতন দাঁত। কুলোর মতন জীব॥ ধামার মতন পাছা। ওরে আমার বাছা॥ যাঁতার মতন চোখ। ঢেঁকীর মতন হাত॥ এক আট পেয়ে ভূত। and so forth. She is as a Yogini described to be

## कुशूल्यष्टिभृत् वामे भिन्दिमाला कपालभृत्। कुग्डभा पूतना ज्यक्षा विकृतास्या शवस्थिता॥—

Holding a granary stick in her left hand; a इश्रूब is a granary, a granary stick is not of any peculiar implication. भिन्दिमाला is an inexplicable term. Does it mean a wreath of bared skulls? इण्ड is a well, and does the term इण्डामा mean of the darkness of a well. She has three eyes, a disgueting face, and is seated on a corpse. In another passage we find other fiends are named with her as her associates. प्राच रेक्ती बाम्बा कालराजिश्र या स्मृता. They are all dispelled at the sign of the standard or ensign of a fighting army.

विजयन्तिका. She is otherwise called विजया, but not one of the two maids of Durgá, represented in the Durgá Pújá as जया and विजया both of whom are painted other than white and they stand on their legs.

## कर्त्तरी शूलभृद्याम्ये वामे मुख्डकपालिनी । इवेतवर्णा वृषाकढा विजया विजयप्रदा ।

She confers victory on her worshippers. She holds a pair of scissors and a spear and a skull. She is as white as the bull she rides.

देवकी the mother of Kṛṣṇa and sponse of Vásudeva, literally means the Divine, but in the books she is described as fair as a lotus leaf, प्रापत्र. पत्र If it means the petals she must have been white and if the leaves, she must be उज्यवस्थान any how, being a नारी she must be bright and brilliant.

wing the foster mother of Kṛṣṇa was of the Ahir caste and therefore she is described

#### मधूकपुष्पमच्छाया यशोदापि सदा भवेत्।

The Mahua flower is the proper object to compare the complexion of an Ahirin.

नन्दा as a manifestation of the Devi and not as Nanda, the cowherd, is described as

#### नन्दा भगवती देवी भारद्वाजाभिनन्दना । वरपाशांकुशाब्जानि विभ्रती च चतुर्भुजा । गैारवर्णा गजस्था वा खडुखेटवराभया ॥—

निद - to be prosperous or happy and the astrologers have distinguished certain lunations under the name नन्दा. प्रतिपद पश्ची एकादशी; do they

confer prosperity or happiness? Nanda is one of the nine mythical gems of Kuvera. It means also Viṣṇu. In one of the prayers to Durgá gíven in the Mahábhárata she is described as कन्दगोपगृहे जाता यशेषामांसम्भवा and गोपेन्द्रशाचुने उपेष्टे नन्दगोपञ्चलोद्धवे। All which have Pauranic legends connected therewith. The Nandá manifestation of the Devi Bhagavati is said to have gratified or propitiated Bharadváj. Nandá Yogini is said to be four-armed bestowing boons, carrying a noose, holding a hook and a lotus. She is white or yellow coloured and is seated on an elephant. Otherwise she with one hand bestows boons, with the other assures defence, and holds a shield and a sword.

अस्वा (अस्वा कुमुद्वर्णीमा पाशान्ता भीतिपात्रिणी) is no Yogini. It means literally mother as well as the other form अन्विका. The term अन्वा has been otherwise explained by Yáska under the hymn

श्रमंन्दान् स्तोमान् प्रभरे मनीषा सिन्धावधि क्षियतो भाव्यस्या श्रमन्दान् स्तोमान् श्रवालिशान् श्रनल्पान् वा बालेबलवर्त्ती भर्तव्यो भवति श्रम्बास्म । श्रलंभवति इति वा श्रम्बास्मै बलं भवति इति वा बले। वा प्रतिषेधव्यवहितः etc.

The derivation of the term was as given by grammarians is to sound. But the above no doubt is the nearest derivation; it is connected with musing, support and maintenance. The as a synonym of Durgá and is said to be the spouse of Máhadeva, Siva, Rudra the fierceness of the mountains to whom no doubt their beauty must be regarded as humanly related, either as a sister, a mother or as a spouse, the only possible relationship except as a daughter

एषते रुद्रभागः सुह स्वस्नाऽयीम्बकया तं जुषंस्व । etc.

हेरुद्रेषाऽवत्तः तवावदीयमाना भागःतं भागं स्वस्ना भगिनीवद्धितकारिख्या ऽभ्यिकया पार्वत्या सहांशं सेवस्व । i.e., सेवा करो स्नावा—

The commentator also was impatient of the consanguinity of Mahádeva with his spouse the reputed Pârvati and has inserted "भिनी बन् well-wisher" and not a sister but like a sister. Manu a careful Law-giver warns equally against the promiscuous society of females and amongst other things he says

परस्री तु या स्त्री स्यादसम्बन्धा च यानितः। ताम्ब्रूयाद्भवतीत्यैवं सुभगे भगिनीति च॥ The people of this part of the country address such females as are not related as बहिनी. As to the related females, Manu says

गुरुपत्नी तु युवितनिभिवाद्येह पाद्याः। etc , मात्रा स्वस्ना दुहित्रा वा नविविक्तासनै।भवेत् । बलवानिन्द्रियत्रामा विद्वांसमपि कर्षति ॥—contiguity is apprehended.

सर्वमंगजा. A Yogini, though Durgá is generally addressed as such because she confers happiness and prosperity every way. The Yogini of that name a propitious manifestation of energy is described as

चतुर्बाहुः प्रकर्त्त्रया सिंहस्था सर्वमंगला । ग्रक्षसूत्रं कजं दक्षे शूलकुण्डीधरात्तरे ॥

This figure reminds one of the Jagaddhátri so much worshipped in Bengal. Jagaddhátri the 'universal-nurse' is also a tantric form of Durgá in a nutshell and therefore is more to be dreaded than the ten-armed goddess of the Puranas, whose festival extends for more than a fortnight from the waning 9th lunation to the waxing 10th lunation of the waxing fortnight of Áśvina. This Pauránic festival has been reduced to 9 days or lunations or as they say नवरात्रि, nine nights, in the United Provinces and as the rabbi is the principal crop in Upper India that of the vernal is more generally celebrated. The tantric abstract or summary Durgá Pújá almost unknown beyond the plains of Bengal is only observed in the United Provinces by the picnics held in the Kartik waxing fortnight in gardens and under trees. ग्रामरातले मोजन. Feasting under an Emblica tree; Emblica being known as धात्रीफब ; धात्री फबं सद्दा क्यां अपथ्यं वत्तीफबं । कत = Lotus, कुण्डी = कमण्डलु. समैगंगना is much made of in Bengali families and they have मंगलचण्डी whose vows are observed under the name of जयमंगलवार।

दावरात्रि is a terrible goddess perhaps the materialisation of the doom's day the final day of the world. In the Devi-mahatmya of the Markandeya Purana Brahma is made to pray for his defence the Goddess शक्ति Energy as महामात्रा the great Illusion who is described as काल्यात्रिमें हमात्रिमोहरात्रिश्च दारुपा। In other books we find दीपावली द या प्रोक्ता काल्यात्रिस्द सा मता. The night of the new-moon in Kartik known as दिवाली when Hindu houses are illuminated with chirags. It is the new year with the traders when they open new books. But so extravagant are they supposed to be on that occasion, specially the confectioners in

exhibiting and demonstrating decorations and in distribution of alms that some of them soon turn bankrupt. दिवाला (bankruptcy) being only too common in Dewálí, the day of festivities is always associated with it. The tantras have diversely named parts of or particular nights as कालरात्रि that in apposition of कालतेला or वारवेला which refer to the day. As to महारात्रि we find अर्द्धरात्रात् परं वच महत्त्वस्थान्यते। सा महारात्रिकदिता तहलमक्यं भवेत्। Two muhurtas following the midnight that period or portion of night is called महारात्रि which is also known as महानिशा. At another place the महाद्या of the Áśvina नवरात्रि is also called महारात्रि. Indeed the सप्तानि, अष्टमी and नवमी of the autumnal Durgá Pújá are all महा; the seventh, the eighth and the ninth by excellence महासामी, महाद्यमी and महानवमी.

The सन्धिप्जा being observed on the junction of the 8th and 9th lunations is by excellence the great night of the gods and is much extolled as श्रष्टमी नवमी सन्ध्यो उमामाहेक्स तिथि ।

मोहरात्रि is described in the Brahma Vaivarta Purána as—दैनन्दिनन्तु प्रवयं वेदेषु परिकीत्तिंतं मोहरात्रिश्च सा प्रोक्ता वेदविद्धिः पुरातवैः। तत्र सर्वे प्रवष्टाश्च चन्द्राकाँदि. दिगीत्रवसः When the Sun and the Moon and the lords of the quarters all perish. The tantras however say that Kṛṣṇa Janmásṭami is मोहरात्रि, because the guards in the prison were all unconscious of the removal of the 8th son of यशोदा।

The Akṣaya trtiya is said to be दारुणा तृतीया स्थमंज्ञाया दारुणा सा प्रकीतिंता But why दारुण ? Is it because that day is supposed to melt the snows on the hills. The term दारुण from दार which ordinarily means the hard wood may be traced in the Vedic term विद्धे as appears in the Rk कुनीनकिंव विद्धे नवें द्रप्दे, etc.

Its Rși is वामरेव the Commentary says etc. विद्धयोद्धीरपाद्दोदेश्यातेचा । Śákapúṇi explains how चतुभिः पादैः because both the bridegroom† and

#### ऐसि श्राधी थि दिवाली कि दिवाला निकला।

† This custom is still observable in marriage ceremonies where both are made to stand on one piece of wood-plank beside a stone-slab. The term द्वाइ may be also referred to द्वातेवी विदारवार्यस्य or द्वातेवी विदारवार्यस्य or द्वातेवी विदारवार्यस्य जरावीध तद्विद्वि etc. इसं

Under the Commentary of the Bk दुणातीति वेरांद्दातीकी etc. दाख्यत, धारकत इति केन्द्रवे द्वस्तीकी द्वरियाता i.e. वा द्रावियता इरा श्रव विदारवित for Indra इरा = श्रन विदारवित वर्षक्रीदितभंकुर वीशं भिनत्ति

<sup>\*</sup> The idea has led some Urdu versifier to exclaim:

the bride are seated or standing on one chair or stool दारमये पादपीटेस्मिन् समधिक्टेषु पादकाक्ष्येषु श्रधिरूटे

बिता. She is a desirable damsel, and is described as a wellgroomed goddess, she is सुभ्षणा. She has a conchshell and a handmirror on her left फबाअनीहसा, and on the right a blade and collyrium

holder, a काजलता, toilette paraphernalia.

ज्येष्ठा and नीजज्येष्ठा are both regents of opposite of Prosperity which has to be acquired and therefore allegorically follows poverty, want, etc., who are all classed as ज्येष्ठाजङ्मी the elders of Prosperity, Luck, जङ्मी. In the Vedas there is a hymn addressed to Alaksmí, श्रजङ्मी, not Laksmi, पाणीजङ्मी the sinning Laksmí and there is in the Atharvan Sanhitá which has all sorts of mystic hymns one of them is dedicated to Alaksmí.

## प्रपंतितः पापि लक्ष्मिः नश्येतः प्रामुतः पत । भ्रुयुस्मयेनाङ्केने द्विष्तेत्वा संजामसि ।

This hymn is repeated at the door of the house by the priest who there with his left hand adores the Unlucky Goddess and dismisses her by repeating the above charm with which the evil luck is hooked with an iron clamp to one's enemies. A broken husking fan is beaten as the farewell music to the Goddess. The priest then washes his hands and feet and enters the house to worship Laksmi, the Goddess of Prosperity who is represented by paddy placed in a ratang made small measure not unoften used as a measure of capacity, the unit of a Bushel, called in Bengali. This custom is observed in the Upper Provinces of India and every bustee resounds on the dawn of the Dewáli with the noise of fan-beating. In the Śri Súkta mentioned in some manuscript of the Rk-Veda we have.

#### क्षुत्पिपासांमलां ज्येष्ठामलक्ष्मीं नाशयाम्यहंम् ।

etc. But in the accepted Puránas which describe the Churning of the Ocean for अमृत Nectar we have ततःस्फुरत्कान्तिमतीविकासि कमलं स्थिता। श्रीदेवीं प्यसस्तसादुत्थिता ध्रतपंकजा। Amara Sinha identifies निऋ ति with अलक्ष्मी—निगैता ऋतेः ग्रमात्॥ The term लक्ष्मी has been thus derived लामाद्वा, आलल्याद्वा, लखतेः वास्यात् प्रेप्साकर्मेगः Even Nivandhakáras of the modern times in describing figures of the gods and goddesses say, यद्यपि प्रकृतेरव्यक्तरूपतया विधानमशक्यं तथापि लक्ष्मविद्याद्वयपरेश्यं सुकरमस्ति। तद्वपिमित्यतस्तद्व्यतमक् निर्माण मेवन्याय्यं But

ज्येष्ठा is described as

#### तुंगनासा च लम्बोष्ठी लम्बमानस्तने।दरी। ग्रालोहिता समृताह्ये षा ज्येष्ठालक्ष्मीरितिश्रिये॥

Her long nose, gaping lips and long pendant breast and a long abdomen indicate poverty and unluck and she is reddish.

नीलज्येष्टा the black or dark ज्येष्टा has two hands bearing a blue lily and with the other she offers assurance, she is adored by heroes, वीरवन्दिता, she is otherwise called रक्तज्येष्टा, she crawls touching the earth with both her hands.

स्तमाता. She is located under a pipul tree श्रम्य. She is surrounded by ghosts, spirits and blood suckers but she has Indra, Gandharvas, Siddhas and Vidyádharas also as her retinue. Seated on a throne, two-armed having a shield and a conchshell, her eyes are large, her complexion is a mixture of milky light red what in Bengali is called दुधेशावता, not a blonde for she is not गैंगरी but स्थामवर्ण

श्यामवर्णा विशालाक्षी क्षीरारुणनिभानना । द्विभुजा विभ्रती लिंगं चर्मशस्त्रं तु दक्षिणे ॥ सिंहासनोपविष्टंयं मुकाभरणमूर्द्धजा— भूतप्रेतिपशाचाद्येः सेवितातु विशेषतः ॥ इन्द्ररक्षेश्च गन्धर्वेः सिद्धविद्याधरादिभिः । ग्रह्मश्चर्यस्थययथोदेवी भूतमातेति विश्रुता ॥

In the Durgá Pújá paddhati according to the Brhad-Nandikeśwara Purána on the 8th Astami a magic square सर्वतोमद्रमण्डल is directed to be described with coloured powder of rice tinted with diverse articles known as गुण्डी, a mode of painting scrolls and figures by pouncing coloured dust or powder on the desired lines: it is easier done specially on rough and unprepared ground. On this square on its nine parts, nine water pots are placed each bearing a distinct coloured little flag and in each a set of deities is invoked and adored. On the said square the so-called million Yoginis कोटियोगिनी are collectively invoked and oblations and sarcrifices offered to them jointly, but only 64 of the foremost of them are named in ordinary liturgies. The usual rules of Pújá require each deity to be meditated upon, in which meditation its figure has to be mentally considered and then offerings have to be made; ordinary liturgical works are not encumbered with this Dhyána. Mayadipika, a work of the Fine Arts, names them and describes them.

श्रज्ञास्या—Akṣobhyâ is the first in the स्वयंभुपुत्रण under the chapter of the genesis of the Jain saint धर्मधात the "essence of virtue." श्रज्ञास्य a form of Buddha is said to be located on the east प्रवेद्यज्ञोस्य श्रीमन्तं दिल्ले स्वसंभवं। The same quarter is assigned to श्रज्ञास्य in the chapter on ग्राथङ्गपर्वत which श्रज्ञास्य is said to be one of the four तथागत श्रज्ञास्य; in describing the ornamentations of a temple it means unshakable firm designs or carvings श्रज्ञास्यकर्मभि: It is not therefore to be wondered that the figure of the Yogini as described in the work of Maya a demon is

## वज्रस्थाभयभृद्याम्ये कारयेत् खेटकभृत् ततः । हेमभूषसभूषा स्यात् अक्षोभ्या करिसंस्थिता ॥

Aksobhya is therefore adamantine based and must necessarily carry the protecting or assuring hand, and the defensive weapon the shield-ornate with gold and riding an elephant. Indra is सहस्राह, he rides the ऐरावत.

अस्तकको Literally means one whose ears are pierced (the कार्यकाटा

mendicants?) but see is also a star and see is also a bear.

## ऋक्षकर्णी तु गैारांगी कम्बुवागान्नयावहा । धनुःकपालभृत सोम्ये ऋक्षस्था तर्जनीस्थिता ॥

A sign is a shell, a conchshell? Five articles are mentioned but if the bow be as thick at times to serve as a cudgel we have four only. She evidently rides a bear and ever threatening.

रावसी as the name implies is not quite so fierce a figure ; she is

gold coloured-

## हेमवर्का स्यात् चारुगात्री वृषस्थिता। कुठाराशनिभृत् याम्ये वामे पाशांकुशान्विता॥

She is sleek-skinned, riding a bull, carries an axe, a thunderbolt a noose and a hook.

यत्तरह्मकयोर्मध्ये आधात्तर विपर्ययः । यः सदारत्तमाकर्षोत् स एव यत्तमुच्यते । यज्ञयोरभेद भाषायां कथ् स्थाने टे इति भाषा प्रकृति । सयत्तेयदा परधन लोजुपस्यात् तत भ्रपहरण् "जठना" इति भाषायां To जट from जटा = entanglement ? bamboozling. जुन्ती = to tout for pilgrims. Vide for जुना in the Taittiriya Sanhita.

वापणा-

चम्पकच्छाया दक्षिणे मुद्गरां कुशा । कपांछब्च फर्ज सन्ये घत्ते कुञ्जास्थि संस्थिता ॥ A चप्य is an impudent, a shameless fellow contemptuously applied to a Budhhist but adopted by them as चप्यक a Jain or Budhhist mendicant. चेपादेवी is mentioned in उचारन magic by which people are supposed to be eradicated, ruined and is ladvised to be adored with भीषणास्य भैरव which is dark coloured, the passage is

## दिवसंपेषिलं कृत्वा क्षेपादेवीं प्रपृतिताम्। मात्सर्यवित्त संखन्य उच्चाटनसिद्धिं लभेत्॥

In the Vedas वायु is said to be a चेपिष्ठ god; is it because he is the quickest of gods or because he is of quick temper चेप means also an abuse.

পিক্লানী—Rides a horse tawny, with eyes of the same brown tint. She has 3 eyes, she carries a silken noose, a hook or a shield,

## पिङ्गाक्षी स्याद्बम्रुवर्णा त्रिनेत्रा च हयस्थिता। कौरोयपाराभृद्यास्ये वामे वांकुराखेटिनी॥

Horses from China and silk from that country are often praised in the Sanskrit books. This is the solitary instance in which a noose of silken cords is mentioned.

च्या is seated on a tortoise, is fair coloured, is in a meditative mood and she has a water vessel on her left, she carries a lump of skull (क्पाविष्डा) (the ball of the skull?) and decorated with all ornaments.

#### चया कूर्मेस्थिता गैारी जपस्था सा घटन्विता । वामे कपालपिण्डाभृत् सर्वालंकारभूषिता ।

This makes her a nymph, for she rides a tortoise and holds perhaps a water vessel on her left waist and is engaged in sumentally repeating charms. 

The sum and is engaged in sumentally repeating charms. 

The sum and is engaged in sumentally repeating charms. 

The sum and is engaged in sumentally repeating charms. 

The sum and is engaged in su

श्रवया. The undecayable is a necessary sequel of त्र्या decay. Both the allegorical representations are light coloured and both have sleek skin but श्रवया rides a wolf a land goddess. Akṣaya is golden.

## ग्रक्षया हेमवर्णा स्यात् चारु गात्री वृकस्थिता— कुठार खट्व, भृत् याम्ये वामे पाशांकुशान्विता ॥

she hold an axe, a sword and a noose and a hook.

Some books describe another—

क्षया तु शवगा पीता शक्तिभिन्दिधतुःकरा। याम्ये डमहशूलेषु वस्तभृत् मृगसंस्थिता॥

She is described to be as yellow as a corpse. शवगा is a term not frequently met with. Does it mean as yellow the colour of autumn fall of leaves, ripeness? as a corpse?; in Bengali one is said to be as পাঙ্গাশ as a শব. The colour specially assigned in the Vedas to the season autum, old age is yellow. "कनकामानिवासांसि." मिन्द्पाल is a short arrow thrown from the hand or shot from a tube and which requires a cross-bow. भिन्दति is to break and भिन्दिधनु must be taken as one word which means a cross-bow and a शक्ति, an iron spear something like a त्रियुद्ध which has a three forked tip. This female deity carries a bow of the above kind, and also? an iron spear, In her right hands she is described as holding a इसह a handy double ended drum which is the usual musical instrument of the naked God Mahadeva. But श्रुजेषु may mean either an arrow gg pointed spear, a piked staff so much needed in walking and climbing hills or as a spear and an arrow. Or a damaru, as piked staff and a goat, for att is a goat in a spit for roasting? In describing the deities one has not to take any of articles mentioned in the Dhyana otherwise some figures appear to have an unseen number of hands.

and has 3 eyes holding a shield, noose with skull, a spear and a sword. She is rufus and is sporting with flames.

# शक्तिखङ्गधरा त्र्यक्षा खेटपाशकपालिनी । रक्ता बहिःस्थिता बाला क्रीडन्ती दहनैः सह ।

What रक्ता बहि: means has to be enquired. बहि is to hurt but बहन, बहा flow. Does the passage mean squatting outside the stream of gore and close to the funeral pile, sporting with the flames? or that the goddess herself is of red colour?

बीबा otherwise जीबाबती or gamboling, playful, is red, her right hand wishing victory, decorated with a spear and a noose; on the left hand a lotus and half a skull (?)

छीला छीलावती रक्ता दक्षपाणिजयान्विता। बिभ्राणा पट्टिशम्पाशं वामे मस्तार्द्धमम्बुजं॥

खया or जया

<sup>\*</sup>A fare appears to be a weapon from after the Buddhist period. In the pure Buddhist books Siva, Mahadeva is styled a van a holder of an iron spear. The Buddhist trisula used as an emblem for worship has subsequently been carried to the forehead as a symbol of sectarianism.

## वृषारूढा ज्या रक्ता याम्ये दग्डातिधारिणी। कर्त्तरीकार्द्धभृद्वामे तर्जन्यासकतिकथका—

=attached or tinted or coloured, red? And the dhyana quoted above does not suggest any other colour of her person; in this place रक refers to the colour of the goddess. She rides a bull. A कर्नेरी is a pair of scissors and half of which is a blade only. सिक्यक is boiled rice or bees wax in to which the index finger is dipped. Is it to smear the blade, or, if rice, to taste and lick it. But as sucre means zealously attached to, it must be inserted in a pile of boiled rice? The index finger is not generally used in licking, but the thumb or the middle finger. We find that the Pitrs who are called नेपसुक are offered the scrapings from the thumb. The custom in Thibet is to make up egg shaped balls of parched grain powder with tea and butter on a saucer with the last three fingers of the right hand and kneading the dough on the cushion of the palm the ball so prepared is placed in the mouth with the portion of the cushion nearest the wrist, occasionally helping the ball further in the mouth by the thumb. In the Sastras the hand is, for the purposes of oblation, divided into three steps तीर्थ, viz देवतीर्थ the step fitted for oblations and offerings to the gods. In this they are supposed to trickle down or pass over the tips of the forefingers being helped by the thumbs. This is observed also in the daily oblations तर्पेण to the gods. The passage for the human offerings मनुष्यतीर्थ is near the wrist, and the पिनृतीर्थ the passage for oblations to the manes of the ancestors, q is at the root of the right thumbbetween the index fingers and the thumb. The thumb-smeared food is for the 4th and 6th degrees of ancestors who are entitled to the smeared remnants only. सिक्य, mouthful, सिद्ध = to boil, to cook रिज=to fry.

लोला--

# कर्त्तरी मार्ज्जनी याम्ये साम्ये पीडनकंकरे । शूळं रुख्युतं द्वाभ्यां धत्ते छाळा तु शारदा॥

This deity is styled **energy** which is a name of Durgá inasmuch as she gives the essence of wisdom. The is devastating, the evile, a see a deer. Does the passage mean holding with both her hands a deer in the roasting spike? But she is described as holding in her right a pair of scissors and a broom and in her (both) left hands a pierced

deer. But what does the expression पीडन कंकरे mean? Does it mean the hurting hand?

बङ्घा-

## वामे छुळायमुग्डञ्च तत् पिवन्त्यसृजरिकका । छङ्के शिरस्थिता छङ्का स्नादती पिशितं घनम्॥

A fierce goddess. She has the severed head of a buffalo or that of a tiger ( जुबाये महिना स्थाप्ते ) and जुबाय is a buffalo as appears in the Durgá Pújá paddhati (यथा वहास चिन्ड हां तथा मम रिप्न हिंस ग्रुमं वह जुबायक ). Whatever it be she has a severed head from which she drinks the gore ( असूज = blood) and रिक्डा as red as the seeds of the Abrus precatorius perhaps drinking blood. But बङ्घा is an evil spirit one of the Sákinís, attendants of the fierce Rudra. She is described as lying with her head in Lanká, Ceylon, the capital of Rávana of the Rámáyana. This leads us to the astronomical side which describes Lanká whence the first meridian of longitude is computed to be 12th of the equatorial circumference of the earth—a veritable continent by itself. She is eating (बादन्ति), and not drinking or swallowing (विवन्ति ), coagulated blood or चन frequently meat, flesh of the buffalo.

लंका is the Bengali word for capsicum, chilli, and it is distinguished from the other pungent condiment pepper मिरेच. It is not unoften called लंकामिरेच pepper of Lanká. But लंका also means an unchaste female.

cultivated in Bengal under the name of পিড়িন্স as well as the other species मेशी Fæneculum græcum both now naturalised in all parts of India. We have the बंकासिने classically known as वंकास्मायिन an Euphorbia supposed to have been introduced from America and they have been so naturalised as to grow wild as several other introduced plants. As to the natural habitat of the black pepper मिच or मरीन they may be considered as indigenous at least in the islands of the Indian seas. They are our old acquaintances and the Sanskit name পিপুল has been used in naming the genus Piper. The round berries are the गोबमरीन, the long ones are the जियर of the Vaidya and the thick succulent stalk is used as a condiment more cooling than the pepper or the capsicum (Piper chava). The quay the betel-leaf plant is also a Piper, but the variety known as

Piper niæqualifolina, a native of Peru deserves special attention as having very fragrant leaves much more so than the क्यू रकारी पास of Bengal.

जंकेश्वरी is a peculiar deity she is described as.

त्रिफला शाकखाटादा मादकाशी च दक्षिणे। शाणा लङ्केश्वरी कुम्भे डिम्भा भूवींस्तु विस्रती॥

In the स्वयम्भुष्तण we meet with such passages as

छङ्का व ताळादियाना छे।के।त्तरान् भावजान् ग्रपि । €तात्रयामास भावेन तीर्थसेवापरा ययुः ।

What does this passage mean? It is a mystic matter better known to mystic-tantrics of Buddhist of Nepal who have no doubt originated the host of deities now included in the current Hindu pantheon.

ana. A goddess riding a swine or a boar!

दक्षिणे वरदं चक्रे वामे कंकनकंकरे। बिभ्राण केलिंगा रक्ता लालास्ग्लालसा मता॥

and is saliva, spittle and anath means ardent desire, which in matters of food secrets a spontaneous flow of saliva just as the sight of a sour or acid article of food is said to make the tongue secret saliva. The goddess is rufus and is believed to be fond of meat.

विमला rides a tiger and is red-coloured. she has three eyes, she holds a pair of scissors, carrying a vessel on her right waist, duly decorated.

## द्वीपिस्था विमळा रक्ता ज्यक्षाळंकारभूषिता । कर्त्तरी कुम्भभृत् याम्ये वामे पाशकपाळिनी ॥

हुताशना is the female energy of Fire हुताशन, and as such she is blue or dark-coloured and is, as should be, seated on a goat अन and not a lotus अल्प = a lotus. She has lucky flames ज्वालिनी on her right and holds bundles of कुशा as विषय and a vessel full of आज्य—butter.

## कृष्णहुताशनाः जस्था ज्वालिनी दक्षिणे शुमा । वामे त्वमयहस्ता स्याद्विष्टराज्यघटान्विता ।

Amongst lucky sights we find द्विणावते विह which means flames which rotate rightly like the hands of a watch. But here द्विणे perhaps means flaming fire on the right side वामे शवशिवाकुम्म and fire on the

right. The Bengali version of this omen is জ্যান্তর চেয়ে মরা ভালো যথি যায় বাঁয়। শুন্সের চেয়ে ভরা ভালো যদি ভর্তে যায়।—

विष्टर-विस्तार to spread a sheaf of 25 blades of द्धशा tied together for a seat in fire sacrifices. In the Śráddhas also आसनाथ विष्टरान्, etc. Instead of the sacrificial technical आज्यस्थाली we find in the above the आज्यस्य.

विशालाची as the name implies should have large-protruding eyes, but she has the face of a boar which suggests protruding snout also. She carries a bell as a sounding instrument perhaps to note the time ? But she must have four arms and in that case the बाह्य means another music instrument or a drum or does it mean a sounding disc and a mallet on her left and a pair of scissors with an assuring hand?

#### शुकरास्या विशालाक्षी त्रिसन्धस्थापितेतरा । घण्टावाद्यकरा सौम्ये याम्ये कर्त्तरिकामया ॥

विसन्धस्थापितेतरा. A सन्धि is a hole made in a wall underneath to enter a building for felonious intentions the जिन्न in Bengali. But सन्ध्य means possessing as an integral part intimately blended with, and it means also twilight.

त्रिसन्ध्या is dawn, noon and twilight. But the phrase त्रिसन्धस्थापितेतरा must have some mystic tantric implication meaning some part of the body other than the place of three joints. In the पीरमाना we are told of वाराणस्था विशानानी and in the Sagar Island on the Dhoblat grant we find a विशानानी Devi, both are matters of enquiry.

हडूसा has the face of a fish, fishy-faced (?) is seated on a fish, has beads for her necklace, she carries a bludgeon, a fruit and a twig.

## हुङ्कारा मीनवका स्यात् मीनगा साक्षमाळिनी । मुराळं बिस्रती वामे सौम्ये तु फळपछवौ॥

The text वामे is ambiguous, it would read better as यास्ये.

वड्वासुखी—

## ्रञ्जाभ्यां विभ्रती वालै। पर्यंके वडवामुखी । स मत्स्यकूर्मभृत् याम्ये कृष्णा नीलधरान्यतः॥

This is a hairy goddess. बड्बामुख is submarine fire बड्बा a mare and the submarine fire is said to have the head of a mare. The same in the feminine gender is बड्बामुखी. There is a shrine in the Chittagong district, near Sitákuṇḍa, called बाडवङ्ग्ड where bubbles rising on the

surface of the kunda burst and flames of fire play on the surface of the kunda. In many parts of the hills in the neighbourhood volcanic flames are seen to rise and they become more vivid at night. On the Chandranátha tila the flame is not unoften utilised by pilgrims for cooking their scanty meals.

She is reclining (?) on a bed having a fish and a tortoise on her left. She may be dark-coloured and she has on the other side नीजघर, what this नीजघर is, has to be enquired. Does it mean a blue Mainabird indigenous in the Chittagong district or a sapphire?

by the left and holding a mace and a skull in the right, is dark coloured and is naturally cruel-hearted.

## तर्जन्यभयभृत्सीम्ये याम्ये दग्डकपालिनी । कृष्णा हाहारवा कृरा रासभस्था खरस्थिता ।

The last expression खरस्थिता is doubtful. In Buddhist-sculptured figures of Buddha preaching we find the right hand raised, the ring-finger joined with the thumb and the three remaining fingers held straight upright. This मुद्रा is used in preaching the believers and discoursing with disciples. The raising of the index-finger only is used in warning persons from repeating anything forbidden. The said index-finger, a little curved like a hook, is called अंदुशमुद्रा with which the tirthas तीर्थ are invoked. Sacred waters such as गंगा यसना सरस्वती etc., holy rivers are said to be concentrated in the sphere of the Sun by whose rays their waters vaporised have been as it were sucked up. सूर्यमण्डलात् श्रंकुशमुद्रया तीर्थानि अर्घ्यपात्रे त्रावाहयेत्। Symbolically the holy waters of the Ganges ect., are as it were hooked or scooped out from the sun and placed in The attitude and positions are so symbolical that one observing the आवाहन is easily visualised by the delusion. Such symbolical mysticisms do not appear to have been much known to the authors of the Smrti codifiers, Manu, etc. Nor do they much occur in the Epic, Mahábhárata. But they abound in the later portions of several other Puranas and they are the back-bone of the tantra cult.

gan is a purely tantrik technical term used by the mystics. They are symbols peculiar to each cult and these marks either with sandal-wood paste or grey, etc. Clay distinguish the holder of the mark. The tantras are prolific in the matter of these mystic symbols,

and they seem to have been adopted by such sectarian Puránas also as are specially confined to any particular doctrine.

In one of the tantras gar is considered as one of the five sorts of writings, characters and may hold the place what hieroglyphics do in ancient Egypt.

## मुद्रालिपिः शिल्पलिपिलिपिलेखिनसम्भवा । मुख्डिकाञ्जुणसम्भूता लिपयः पञ्चधा स्मृताः ॥

May not शिल्पिकिप mean symbolical pictures. For the instruction of the deaf and mute as well as for communicating secret message, alphabets by the joining of certain fingers in certain way are current in Nepal and amongst the brokers in other parts of the country.

In some tantra मुडी puffed rice and not puffed paddy is called मुद्रा. Other authors include puffed wheat, puffed baked rice and puffed gram as all मुद्रा. I'uffed rice, etc. in the tantras is considered as means for attaining final liberation, beatitude! they are called मुक्तियदायिनी!

Passages are often quoted from the Vedas as authority for carrying such symbols marks on the body as are ordinarily called the but they reflect some doubt on the passages themselves.

The signs used in ordinary worship by means of the fingers are mentioned in the tantras as

#### त्रावाहनादिका मुद्रा नवसाधारणा मता । तथा षडंगमुद्राश्च सर्वमन्त्रेषु याजयेत् ॥

Some of the yars mentioned in the tantras are curiously named

महामुद्रा नभामुद्रा उड्डीयनं जलन्थरम् । मूलबन्धं महाबन्धं महावेधश्च खेचरी । विपरीतकरी यानिर्वेज्ञिणी शक्तिचालिनी । ताडागी माण्डवी मुद्रा शाम्भवी पञ्चधारणाः ।

Such 25 Mudras are known as सिद्धिदायिनी. These are to be considered with 64 kinds of seat आसन or postures with which, the gymnastic Yogis illude the villagers. इंडयोग a new-coined term much used by the Buddhists and thence adopted by the later authors of mystic philosophy which assures magic powers योग of Patanjali doctrine treating of the union of the soul with God इंड literally

means to leap or jump, and therefore to be wicked for the acquisition of the desired aim without following the honest but industrious, laborious path. And the term ez is to shine, to glitter without being gold whence ex the market where goods are exposed and demonstrated to advantage, to illude customers. And and ex means violence, oppression; exim, the name assigned to that form of devotion which promises violently to obtain the desired result. Hence the Bengali work exiq = \*\*sactiq\* without rhyme or reason, and when this term is used as a prefix in \*\*zactiq\* means an upstart, a nouveaux riches.

It however can not be denied that though denounced generally, some of the physical processes recommended have been seen to produce some physical results ordinarily unavailable. But the sensible mean should never be forgotten in the zeal; and extremes which are not necessarily true should never be resorted to. Wisely did the poet say that to shew the mettle, curb the steed, as is done by some horse-dealers who by artificial methods of stalling a horse add to the apparent length of its spine hind legs stretched, the ears upright (বোড়া চিনি কাৰে) and by tight bridle which produces an artificial peacocklike in-turned neck of the animal. This curbing is recommended in all ordinary matters of life. A kick with an elephantine-leg had better not be reduced to practice.

Massages of certain nerves and muscles are known to produce better results than drugging but that mechanical effort does not at all times do away with the use of drugs.

Skilful massage on many an occasion has been seen to have done away with douche, cupping, etc., the touching or friction on certain parts of the skull produces a free and copious urine. But let none fancy that the touch of the magnetising spirit-rapper and ghost-invoker is the master of the curative art; though thousands benefit by ojhai, charms, mystic chant etc. The well-known critical coincerns of the new born babies of Bengal in the last century and earlier days used to encourage the ghostly arts. Pureperal fever and the sequael tetanic and spasmodic symptoms appear to have corroborated the supernatural faith; babies of a few days were made to stand stiff like dry stick, the ojhahelping it with holding up the tips of its fingers. The chamelion-like change of colour, blue, green and gray due perhaps to difficulty of

breathing, asphyxia and lock jaw has always been assigned to पञ्चानन a village or rustic representation of Siva, colloquilly called पञ्चानन्द or नावाराक्तर who is supposed to obsess the infant; and the master-mystic relieves it. It is needless to say how one single case of success is remembered and repeated from mouth to mouth whilst the 999 failures are forgotten. Mary an ascetic has been seen to have commanded veneration of the mob, because one well-to-do man regard him with respect. यत् यदाचरति श्रेष्टरतत्तदेवेतराजनः । and why because, of his daily scattered blessings for birth of offsprings, heirs and success in courts of law to hundreds and thousands, one successful result is rewarded by reputation. It is no criterion of the efficacy of a medical practitioner if he has an extensive practice. यतानुगतिका लोका: the number of retinue, followers and disciples does not necessarily prove the depth of wisdom in a preceptor.

There are such passages in our Śástras which warn us not to be misled by the imprimatur of a reputed author. Of all self-evident things Jaimini in his Aphorism वेद प्रामाणिकरणं has fully discussed the point. Such sayings may be scrutinised under तत्प्रमाणं वादरायणस्यान्याव-पेकत्वात्। and under मूलप्रमाणमुपजीन्य प्रामाण्यं। as also for the logic of the aphorism धर्मस्यातीन्द्रियत्वात्।

Thus is the foundation of Hinduism as interpected by the earlier seers. Manu who has been also recognised in the passage of the Vedas यह किञ्च मनुरवदत्तद्भैषजं।—and why? because प्रत्यचनेदेनेव साचान्मन्वादिः स्मृतीनां प्रामाण्यांगीकारात्।

As to blind faith which is equivalent to modern term मक्ति, it has been said श्रद्धावदस्यैव तु पंतत्र प्रामाण्याभिमानः Here the proof is an empty vanity. Where mostly by irrelevancy प्रायेणानृतवादिस्वात् only fallacy पुंसां आन्त्यदिसम्भवात्। चोदनादुपत्वव्धेश्च श्रद्धामात्रात् प्रमाणता
Manu says

# श्रुतिं पश्यन्ति मुनयः स्मरन्ति च तथा स्मृतिम् । तस्मात् प्रमाणमुभयं प्रमाणैः प्रापितं भुवि ।

and those on false casuistry disregard them, should be discarded from gentle society as atheists. याऽवमन्येत ते त्भे हेतुशास्त्राध्रयात् द्विजः। स साध्रभि-वैहिःकार्यो नास्तिको वेदनिन्दकः॥

The Chaturvimsati Mata says श्रह चार्वाकं वाक्यानि वैद्धादिपठितानि च। विश्वस्मकवाक्यानि तानि सर्वाणि वर्जयेत्॥

We are always advised to follow the line of our wise and pious ancestors and what had been their behaviour is our line of conduct of life: that is Orthodox.

# विद्वद्भिः सेवितं सद्भिर्नित्यमद्वेषवाग्मिः। हृद्येनाभ्यजुज्ञातो या धर्मस्तं etc ॥

Here the untramelled, unperverted natural conscience is referred to. It is said to be a self-persistent power discretion विवेक which has been identified with a Divine power; though not beyond our control.

मायायाः परमात्मशक्तित्वेन शक्तिमतोऽपि आत्मनः प्रकृतित्वावस्थम्भावात् and as is piously observed ईस्वरेच्छायाः माया परिणामरूपत्वात् न मना अपेचा अस्ति। which has been defined as स्वामाविकी ज्ञानवलिकया। suggestive of an unperverted conscience, which can only remain uncontaminated by teachings of the goodbehaved elders and they are called Rsis who are our codifiers धर्मप्रणेताः—Paithinasi enumerates 36 of them षट्शिंशत् ऋषयः—as stated in the स्वेतास्वतर उपनिषद्.

#### ते ध्यानयागानुगता ग्रपश्यन् । देवतात्मशक्ति 🗴 🗴 🗴

Later exegesists have expanded the said Máyá which has been identified with Avidyá (Ignorance) without which the outward mundane occurrences cannot be explained. There is a Bengali saying which should be duly contemplated গৌর রক্ষো বলা। তিন কলির বেলা॥ This suggests doubt as to the absolute Truth. In many philosophical doctrines अहंतच the Ego, the Self is a vital ingredient in genesis of creatures and in the creation itself, a system of philosophy well understood by the Hindus. According to that school there is one absolute Truth in the Eternal Being. Truth has been described by western authors, as a mode; Sincerity (Honey without wax, an unadulterated unalloyed thing) is its characteristic and therefore true is an occasional quality. It is the mode of speech of a sincere man, if it expresses the sentiments most forcibly. The Sástra is सत्ये साधी विद्यमाने प्रशस्ते अयहिते च सत्। and " सत् सुतायते " सत्सुएव हित तत्रायते विस्तीर्य्यते, नहि सत् समीपे शक्यं विना, etc., which has been further explained by सत्सु भवं सत्सु साधु—सता ग्रहें इति वा सतं = सत्यम्, etc., निह सतां समीपे शक्यमनृतं वक्तं। or सत् प्रभवं भवति य स एव हि सन्तः एवडि सत्यं वदति.

The gods as described in our ancient works had all antipathies and sympathies and were subject to feelings and sentiments much like men: they had enemies and friends and were influenced by flattery and

coaxed and illured by promises of gifts. Many of our later books shew an eagerness for propagation—as if the gods were anxious like ourselves to have long retinue of worshippers and adorers. Many of the sen anecdotes such as those of the hundred and one Vratas which are much observed in Bengal, simply narrate how the particular titular deity secured hosts of adorers, without meaning anything it cannot be ignored that such Vratas and satur are of quite recent date. Later no doubt than Buddha and perhaps also later than the advent of Christian missionaries in this country. Propagation was no principle of the Aryas of old. They were a self-sufficient race, contented in their own limits.

The Vedic anecdotes of the warfare between the Devas and their opponents the Asuras are as much ancient as some of the ealier hymns. A study of the strategy observed in their warfare simply indicates that the gods, exalted beings as they are represented to be, did not practise that high standard of morality rectitude and truthfulness which we teach in books of polity to our school-boys. In many passages the sympathy of the narrator appears to have inclined towards the gods though our school-lads have been seen to side with the Asuras whom they regard as real heroes in more senses than one. The way they were deluded and duped is what is condemned in the lower Benches of schools. They have often derided Visnu becasue of his begging such a boon from Madhukaitabha who in their foolish elation of prowess expressed their satisfaction with the endurance of Visnu who singly combated them for five times thousand years. The narrator Rsi however condemns them श्रतिवज्ञानमचौ for their ecstacy of success and triumph. The attention of the audiance is struck by a side wind and the demons were branded as fools. The ideal heroism is lost sight of and one's ability is measured by the amount of the result obtained—a kultur which though we are from early life taught to disown, in after life. we follow with avidity. Truth as stated above here indicates a progressive side.

But the later Vedas in their operative recension known as अधर्व which has been traced to धर्वतिश्वरति अधों नैरुक्तधातुः। further नधर्वणं अधर्वणं अगमनं Hence अधर्वणाः मन्त्राः सन्तः आधर्वणः or they mean अगन्तारः for which one is referred to the Rk अर्थवर्षणो भृगवः सोभ्यासः etc. In another place अधर्वा is इहतु उत्तमो वाच्यः। निह अयं स्वाधिकारं व्यभिचरति रसादानादिकं निस्मन्तिवस्तीस्थः।

They describe a great many observances which the mystic authors have immensely expanded. The अथवं। are counted as retinue of the Sun because they are factors? यामध्यवा मनुष्यिता दध्यङ् धियमत्नेत। etc. They have been explained to be the companions of आदित्य—आदित्यसहचारिष्य एते ऋषवः such as मनु, पिता, दध्यङ, धियं (अत्तत)

An annotator under जुतनोऽहिं ुध्न्यंः शृणोत्वजएकंपात् पृथिवी समुद्रंः etc. says दथ्यङ्, मनु, अथवां इति जिल्वपचे आदित्य एवेते तद्गुण्योगात् भवन्ति युस्थाने समाझानात् पृथक्ते पुनर्धुं स्थानाः तत् सहचारिण एते ऋषयः। As for the day 12 Adityas are said to arise hourly so एवंराज्ञाविष also in the night we find कमात् दथ्यङ्, ध्यवां, मनु, समञ्चष्यः, वसवः, अश्वनो, उषा, स्यां, वृषाकपी, सरण्युः and त्वष्ट इति द्वादशनामिति केषाञ्चित्। त्वष्टः प्रथमादित्यत्वे इहापि समुद्रादयः सरण्यान्ता एव द्वादशराजिदेवताः all regents of the night. The Atharvan hymns however have given not only charms to chant, to find lost properties but to revive the dead. Nevertheless their hymns as to assemblies and concord should never be forgotten as they depict the extent of civilisation of the periods.

The concord hymn follows the one on donations.

सहंदयं सांमन्स्यमिवंद्रेषं क्र्योमि वः । ग्रन्थो ग्रन्थम्भिहंयेत वृत्सं जातिमिवाष्ट्या ॥ श्रतुंत्रतः पितुः पुत्रो मात्रा भवतु संमेनाः । जाया पत्ये मधुमतीं वाचं वदतु शन्तिवान् ॥ माञ्चाता भ्रातंरं द्रिष्टन्मास्वसारमुत स्वसा । सुन्यञ्चः सन्नता भूत्वा वाचं वदतु मुद्रयां ॥ येनं देवा न वियन्तिनो चं विद्विषते मिथः । तत्क्षंण्मो न्नह्सं वो गहे संज्ञानं पुरुषेभ्यः ॥

(सहस्य = con + cord) (सामनस = unity of heart, concensus), (भविद्वेष = without hatred or malice). The above excerpt is meant to impart unity of feelings and to remove all antipathy towards each other amongst them who are thrown together. The hymn is intended to remove all partizanship in public assemblies as well as in domestic circles. It shews that even in the early days when this hymn was chanted, there must have been some party feelings which interfered with the good of the congregation or the family circle. Disobedient sons were not unknown and wilful wives, as well as combatting uterine brothers and sisters were a curse of the times. This social disorder the hymn attempts to remedy and remove by magic and chanting. It says concord and con-

census of hearts are imparted to the audience: as if by galvanism, magnetism or hypnotism and as an example the delight of a cow on seenig her young calf: a feeling of natural tenderness. It deisres sons to be obedient to the father, remembering that a prodigal son regards his father as a nature's Banker only: the Kaviraji doggerel about the myrobolan suggest of unfondling mothers कदाचित् कृपिता माता; wife not speaking in honied words has been variously memorialised in "भाग्या चाप्रियवादिनी" पत्नी मनोरमां "देहि मनेवृत्तानुसारिणी" as also in "एका भाग्या प्रकृतिमुखरा" and in the symbolical custom observed on marriage occasions when the bridegroom's lips are anointed with honey. As to sisters we have the Bengali saying निमतीत, कृचिवातीत, सीत माखाब फव । 'सकव पेथे कठिन तित बनसितेर घर ॥

both: the first is to shine together ( सहा with others ) सिमित is to go together, and therefore means, union in purpose aim and method. They are both born of Prajápati, the lord of creatures and they are as good as sisters. May they both jointly defend us. (Unity is here suggested and not party spirit, as is prominent in modern assemblies: teaching us to speak agreeably to those assembled there, the Seniors, the Chairman, the President: we invoked, who no doubt control the conduct of such gatherings and who are supposed to be cognisant of the rules of gatherings. We gather together to exchange our thoughts in conversation. These assemblise are properly called after. This term may be traced to the root  $\overline{q}$  to lead, a man is one who is to be guided.\* It may also mean the desire, or that which is desirable or advantageous to mankind. I am fully aware of the virtues and glories of those who are seated here etc.

The following excerpt is on congregation or an assembly which has been explained above:—

सुमा चं मा समितिश्रावतां प्रजापतेर्दुहितरी संविद्वाने । येनां संगच्छा उपमास शिक्षाञ्चारं वदानि पितरः संगतेषु ॥ विद्यते समे नाम निरिष्टा नाम वा श्रीस । येते केचं समासदस्ते में सन्तु सुवांचसः॥

<sup>\*</sup> লেখাপড়া না শিখিলে পো।
তা সভায় নে থো॥

एषामृहं समासीनानां वर्ची विज्ञानमादंदे । ग्रस्याः संवंस्याः संसदो मामिन्द्र भूगिनं कुणु ॥ यदवो मनः परीगतं यदवृद्धमिहवेह वां । तदवृ श्रावर्तयामिस मियं वार मतां मनेः ॥

महाक्र्य as the name implies, is a cruel and pitiless conception which suggests harshness and mischievousness, and formidableness when the party is malignantly powerful. The word महा means a cow, as in महावेच a veterinary doctor; but as a prefix it gives, in some cases, an ironical meaning as महाबाह्य a brahman degraded by officiating at funeral rites, महामांस human flesh, महाशांख in the mystic books meaning human teeth and bones of the dead, etc. In this case it simply emphasises the cruelty, and the figure of this goddess is said to be—

#### लुलायास्या लुलायस्था महा क्रूरा सितेतरा। वामेस्याः पाश मेडान्जं दक्षिण दण्डलेखनी।

A जुलाय may be a tiger, or a wild buffalo, जुलाया महिषो व्याघे । another reading is जुलाया महिषो बाहदिष्य कासरसैरिमाः। In accordance with this reading it may refer to the habit of buffaloes who roll on quagmire; and (बाह = a horse) buffaloes are reputed to have antipathy for horses they are also known as ह्यारि.

The term खुजाप appears in the Durgá Pûjá ritual, in which a buffalo is directed to be sacrificed. यथा बहस्त चण्डिकां तथा मम रिप्त हिंस ग्रमं बह खुजायक। The buffaloe demon is described as कासर in the ritual पञ्चननं कासर देखमाग्रे प्रपूजावेत. which directs that the Lion (पञ्चानन Siva) and the buffalo demon कासरदेख who is represented as vanquished by Durgá, have also in the presence of the Goddess to be adored. In the dhyána both the face and the ride need not be a buffalo. It would be better a metaphor were the face of a tiger and the seat on a wild-buffalo implied, both are cruel. She is represented as having on her left पारामेखाव्य. पारा = a noose, a cord, एवं better एवंक = एवंक = a ram, a मेहा अवज—lotus, a rather incongruous medley unless the cord or noose may stand for one with a ram tied thereto. A similar union is to be observed in a club and a pen ! She is other than सित white or grey i.e., dark which implies unpleasantness and annoyance.

क्रोधना rides a jackal, whose long crackling howl breaks through the darkness of the night. She is described as—

# ग्रसिता क्रोधना याम्ये खादन्ती मांसमण्डकम् । वामे विद्युजिह्वा क्रूरा सन्ये सीरकपालिनी । चक्रस्था कर्णे मदिरं विभ्रती जम्बुकस्थिता ॥

of क्रोच. Amara says क्रोधने। इमर्थाः केशी चण्डस्वत्यन्तकोषनः । one of the synonyms of Durgâ is चण्डी which means awfully wrathful. The term चण्ड appears in चण्डाच the low caste and authors have distinguished the four whose conduct entitles them to that name and to one only who is by heritage a चण्डाच an offspring of चण्डाच parents, the other four are called कर्मचाण्डाचः Vasistha says—

## ग्रस्यकः पिशुनश्च कृतन्नो दीर्घरोषकः। चत्वारः कर्मचाण्डालाः जन्मतश्चापि पञ्चमः।

Literally the figure of the goddess, as described above, is dark. Krodhaná is represented gnawing by her right jaws flesh (smashed?) or she has on her left श्रसिता who munches meat (smash?), on her left is विद्युजिनहा who is also cruel, she carries a plough (share), सीर शीर on her head ; she is seated on a wheel (a cycle?) or engaged in a symposium (भैरवीचक?) has a twig of mimosa catechu struck upon her ear. मंदिरं = red species of mimosa catechu or a wagtail, the खन्जन bird; the principal central figure is perhaps seated on a jackal. It was a court fashion in days of yore for gallant men and women in almost all countries to wear cutflowers stuck upon their ears, the ears being a handy bracket for putting up a great many articles of personal use. The Brahman stuck up his sacerdatal thread on the right ear which is supposed to remain unpolluted. कार्ये. करवीफुल was the custom of the fashionable of the early teens of the 18th century in Calcutta. One शिवुचन्पटी a courtier of those days much regarded by the well-to-do used to do so. We find it mentioned by Shakspeare in King John-

- "That in my ear I durst not stick a rose,
- "Let men shall.....

The zealous patriots of the 20th century may smell an Unicycle or a motor cycle in the चक्रस्था and perhaps Macroni in विद्युक्तिह्ना and in the सीरकपाविनी may ken a village headman who busbands the सीर acres. But the मांसमण्डक to chew, masticate and munch must be read by them as पिण्डक or say that the final क is स्वारे. whatever might be the true

implication of the passage quoted above it is for those who are versed in the mystic art of the Tantras to fully explain.

भयानना.

# कृष्णा भयानना गृत्री दंश्रेत्रास्थितिभूषणा। याम्ये स्यात् शिखरं शूलं घर्घरं लेलिहान्यतः।

nt is one eagerly coveting, with sharp protruding teeth, decorated with bones on the left holding a the blade of a dart and a flaming brand.

মিৰ is the pointed end of a spear or a bayonet and ঘৰ্ষ is a firebrand of straw-flaming-licking in Bengalí a তড়পা made of day paddy straw or of the leaves of cocoanut denuded of the Mid-rib which are made into broad sticks in Western Bengal green sapplings of Shorea robusta thrashed and split. सर्वज्ञा.

# त्रिशूळपृष्ठभृद्धामे मुण्डं डमरुकं शवम् । विस्नाजा भाजनं द्वाभ्यां सर्वज्ञा प्रेतगा सिता ।

This goddess carries a trident, on her left shoulder a damaru and a skull; she holds with both her hands drinking cups, she is as pale as a corpse. There are said to be 37 सर्वज्ञ who according to Buddhist Puráṇas produce or induce Dharma. सार्वज्ञ वो धिसत्वैश्च भवन्त सेविता सदा। सप्तित्रंशद्वौद्धभंसंज्ञानात्पादकारिणी॥ Whereever Buddha is said to have manifested himself सर्वज्ञा were in his retinue and they are every-where enumerated as 37 in number. सर्वज्ञा ततो दिदेश भगवान् धम्मान् सम्बोधिपाविकान्। सप्तित्रंशतिभियु कान् सर्वज्ञ रिति भाषितान्। The partisans of संबोधि are enumerated as स्मृत्युपस्थानानि four, सम्बद्धाण्यकं four, ऋद्धिपादं four पञ्चेन्द्रियं five, बलानि five, बोध्यंगकं seven and आर्थमार्ग eight=37 which all are collectively known as सर्वज्ञ. (omniscients?) The Yogini mentioned above is a feminine energy of that hypothetical group.

तरखा.

# जानुक्षिप्ती करी कृत्वा उद्यन्ती तरलायते । शूळ डमरुद्दस्ता च गोधांगा तरला सिता ॥

The figure as stated above represents one anxiously and eagerly expectant, though she is named Tarala which literally means rice gruel, an insipid drink or a spirituous liquor. She trembles available is it due to delirium tremens? A veritable picture of a drunken sot with

both hands clasped between the thighs and uplifted features. But the question is how she is to have damaru and trisula (spear) in both her hands? A not is a leather fence worn by archers on the left arm to protect it from being injured by bow string. Perhaps it used to be made of the skin of an iguano, a skin still preferred for its tenacity in making drums and etc., and for shoes as well. Crocodile leather is not unoften sought for such purposes. A nature may therefore mean clad in leather, armoured: she is not dark coloured, is fact. (pale? or grey?). Move to right are as a Yogini is described as—

## तारा तारगुणेर्युक्ता कैशिकस्था सितेतरा । धत्ते शवार्डके सीम्ये शुळमुद्धरमन्यतः ॥

carries a spear and on the other a club. The is a corpse and here used for the trunk of her body; because she is described as of not a grey colour. It is a peculiar use of the term, a live body is not so-called. Evidently the word indicates a Buddhist view of the body which is used (stuffed with decaying matter).

तारा is an emanation of Durgâ, the 2nd manifestation of the group of 10 after the 10 pauranic incarnations of Visnu; a tantric equivalent. The mystic authors have their own peculiar anecdotes connected with this emanation. She has three different appelations तारा, नीवसरवती and उपलाग. Without meaning anything derogatory, one can not help observing that the mystic authors, perhaps to mystify or secrete their art have been quite loose in the use of terms and their language is peculiarly understood by those who are initiated in their juggling practices. The letters of the alphabet are called रश्नि the rays, and अर्थ (वर्ष) as well इने, to flatter, to praise but in mystic works stands for the tip of the nose from which इ the sound of assent is uttered without opening the lips.

नीलसरस्वती has been derived thus लीलया वाक्ष्रदा चेति तथा नील सरस्वती as if न and ल were identical letters तारकत्वात् सदा तारा सुलमोन्नप्रदायिनी। and उप्रापत्तारिणी यस्मात् उप्रतारा प्रकीर्तिता. Thus how Nilasarasvati, Tárá and Ugratárá terms have been derived, it is their निरुक्ति.

Such a deity as Târâ appears to have been cursed by Rsi Vasistha who having failed to obtain a boon from the goddess was annoyed and cursed her I. The Tantra says

विशासिता विद्या नतु शीव्रफला यतः। अतस्तेनापि मुनिना शापा दत्तः सुदाहराः।

Being adored by Vasistha not having received the desired boon she was severely cursed by him. No wonder therefore that the professional beggars of these Provinces, curse, abuse and maltreat the pilgrims failing to fill their sucking gutters.

We must remember however that अन्यवस्थितचित्तस्य प्रसादोपि भयानकः Has

not Bharatachandra naively said?

বডর পিরীতি বালির বাঁধা। ক্ষণে হাতে দাড় ক্ষণেকে চাঁদা।

It takes not long to curse one and to suggest a remedy for the same. Every malady has a cure.

ततःप्रभृति विद्येयं फलदात्री न कस्यचित्।

Hence this Vidyâ does not offer boons to any. But mystic masters know the solution of all problems; when the wife Kyriologic is added चन्द्र बीज अपान्तस्थवीजोपरि नियोजयेत्। She behaved as pleasantly as a wife. अप is shame, bashfulness and also an unchaste woman, and अपान्तस्थ means one under the veil, the Kyriologic meant by the above is जी. with a nasal sign above it which in Bengali is चन्द्रविन्द्र. In the एकवीराकरण with fire it is stated

षाडशयञ्जनं विद्वसाक्षि बिन्दुविभूषितम् । चन्द्रबीजं समारूढं वधूबीजमिदं स्मृतम् ॥

By चन्द्र they mean स. At another place by एकाची one eyed, is it because veiled females see under the veil by the corner of their eyes or by raising a bit of the veil without exposing their full face. एकाची = ची. The mystic authors make distinction between Târâ, Táriṇi and Twaritá तारा, तारिणी and चरिता. From the Kyriologies mentioned in the Táriṇi Tantra it appears that their emanation is more closely related to Kriṣṇa than the other three mentioned above. This deity is supposed to procure the reputed अष्टसिद्ध or अष्ट्येश्वयंसिद्ध, as well as the 4-sided benefits चतुर्वगिसिद्ध. Like मण्डावोच who is called जाड्योच तिमिरचंसि etc., Târiṇi is said to be जाड्यनाशंकरी परा। as well as चतुर्वगिरुवा विधा सर्वसिद्धिग्रदायिका. The Kyriologic is की की की एं.

The bait held out therein is too tempting, it does away with all

useless labour of study.

श्रचिराह्यभते वार्गी गद्यपद्यप्रमादिनीम् ।

In no time by adoring this goddess, which mainly consists in

a certain number of repeating the above, one becomes a speaker of poetry and prose which entertains all.

ज्ञानमात्रेण विद्यायाः क्षिप्रं द्रतकविभवेत्।

By knowing this science one soon becomes a rapid, extempore poet. चिनं = soon, in no time: द्वतकवि = a rapid rhymer. विना छुन्दो विना शिखां विनाभ्यासेन पार्वति । विना ज्ञानं विना यस्नं विनाजापं कवेरि । जिह्वायां जायते तस्य कवित्वं रसनिर्मितम् । Without the help of prosody, without grammar and without even exercise and practice, without wisdom, without any effort, even without conversing with poets: in his tongue grows poetry of all sorts. Is it not a really alluring, tempting thing for the idlers and ease lovers? To such passages, they are so frequently promulgated that an ascetic Sádhu secures more disciples and followers than teachers get lads in their platforms.

स्वरिताप्रयोग is an express method in which the sacrificial hole in the ground for receiving oblations on fire कुण्ड must be triangular and not square

यानिकुण्डं प्रकल्पाथ कुर्याद्वीमं यथेच्छ्या।

The oblations must be of Jasmine flower. Flowers of Butea frondosa kill enemies, with flowers of Jonesia asoka dipped in honey one is sure to get a son etc.

हुन्या is apparently more bookish and is devoted to studies; she is described as seated on a lotus exibiting the "Intelligence symbol" ज्ञानसूद्रा and holding a rosary on her right and on her left she carries a pothi of Rk. Veda and a waterpot क्रमण्डल

कृष्णापद्म स्थिता दक्षे श्वानमुद्राक्षमालिनी। ऋग्वेदं वामतो धत्ते पुस्तकञ्च कमण्डलुम्॥

Pauranic इयग्रीन or इयग्रीचे emanation of Viṣṇu. Viṣṇu is said to have been in a trance resting his face on the end of His bow string. As the gods wanted him urgently but being afraid to rouse him applied white ants to slowly cut up the bow-string. The string snapped, the bow end sprang up, the impetus snapped Viṣṇu's head: as boys with a blunt cane—stick cut the arum leaf stock. In consideration of this service the white ants were provided a share in sacrifices, the leakage of oblations. The following anecdote is given in the Taittiriya Yajus Brahman

देवा वै सत्रम सता । ऋदिपरिमितं यशस्कामाः । तेऽब्रुवन् । यद्यः प्रथमं यश ऋच्छात् ।

सर्वेषान्नस्तत्सहासदिति । तेषां कुरुषेत्रवेदिरासीत् । तस्ये खाण्डवेदिष्यार्दं स्रासीत् । त्र्र्भं मुत्तरार्दः । etc., and सधनुः प्रतिष्कभ्यातिष्ठत् । तात्रपदीका स्रज्ञुवन् वरं वृषाश्चमहे.....वारेवृतश्चह्यासां । तस्य स्यामप्यादन् । तस्य धनुर्विप्रवमागश्चिशरत्वर्त्त्रयत् । etc.

रससंप्राही the sucker of fluids. संप्राह is griping and संप्रहण is sexual intercourse. She is described as

छिन्नहस्ता शवाकृष्टा सारा स्थूला जटाधरा। बट्वागं डमरुं सौम्ये शूलैाल्के विभ्रती ततः। शवस्था रससंप्राही नृत्यन्ती जटिलासिता। कुशूलान् चक्रकंकालान् विभ्रती चर्मवासिनी॥

सारा = Durva-grass, इस्त = बीह्यागाः स्यात् = a grainary as opposed to कुम्मीक्यान्य। "गगरीदाना सूद्ध उताना" one who has a stock of rice sufficient to feed him and his followers is a इस्ताचान्यक i.e. piles to be handled by a scoop of wood. The term stands for a stick with a flat end. दिवाहस्त is one whose hands have been lopped off, amputated. Dose it refer to the goddess? She is said to be dressed in hides and is decorated with grainary sticks and चक्र कंकालानः; does this mean surrounded by bones. She is described as dancing or jumping; she is जिट्टल her hair matted and she is pale standing on a corpse. Her arms carry a leg of a bedstead, a small drum (damaru a drum-let?) and a spike and a fire brand. The first line is ambiguous, thick clotted grass with matted hair, corpse etc. रससंबाही this form of energy appears to squeeze out all fluids from corpses. But शबरलोझ is white लोझ and therefore pale.

शवरा.

#### सवेदकद्विजासका कनिष्ठा शवरालिभा । वामे करोषधानासिधरा उल्काधरान्यतः।

श्वार a barbarian of the mountains who decorate himself with peacock feathers; is it from शव = a corpse? शवराज is a kind of जोझ red colour flower, कविष्ठा young, bright. सवेदक does it refer to the शवर शास्त्र. We have such things as शावरेत्सव on the completion of the Durgá Pûjá, smearing the body with dirt, mud and gore and dancing and uttering obscene language. There is शावर शास्त्र a kind of knowledge विद्यासेद. This must be what is referred to in the tantras as well as in the Devî Puráṇa and Káliká Puráṇa.

सा विद्या मीयते यस्याः कोन्यः समापि न । ज्वरेख कुञ्जरं इन्ति सर्पपेख तुरंगमम् ॥

जीर्यंते भचितं.

The stat is an ancient known race of Indians and has been noticed by Pliny and others. As a rule they are said to be of 2 kinds the leaf clad and the unclad. The Jagannath of Puri is said to have been a Śavara idol. Such figures of idols, limbless, are also to be seen in Ægian marble idols, Amorgas fiddle and mallet types which latter have been developed into human figures; relics to be seen as old as 2,000 B. C. having flat plank on the back and a little raised and rudely painted shewing the crude features; such dolls are sold at one pice each in the Bengal markets. The so-called Bráhmanas of Orissa from amongst whom the cooks of the Puri temple are appointed are static status.

स्वेदक. Does it mean a द्विज a twice-born, a Bramhan? Attached to such males, young and fair in complexion is the श्वरायोगिनी holding on her left a sword and another with a fire brand. In the स्वयम्भुप्राय amongst the जक्ष्मी s of शम्भूनाय there is this couplet:—

# सवांफळां बृहाचापि तपां हशां सुदर्शनाम् । कनिष्ठां स्वर्गभूवानां समन्ततः प्रपूरितम् ॥

बाइजिहिका. One who has the uvula only; a crocodile is a वाद्यजिह

## स्फाटेकाभा गरूतमस्था सुकान्ता तालुजिह्निका । शंखबेटकहस्ता या याम्ये स्वस्तिकखट्वाभृत् ॥

takes is a kind of cake, an auspicious sign, a cross-like generally made of rice paste and accompanies a so of that stuff. But it also means a garlic. She is described as fair as rock-crystal riding a bird. strates astronomically means declination and as it also means a horse a gastate may mean overcome, well surpassed, she has in her hands a conch shell, a shield, a takes and a sword. Svastika however may mean the thunder-bolt also.

चण्डी as stated above is केपनया स्याद according to the lexicon a wrathful manifestation of the goddess दुगाँ, the शक्ति energy specially the form she assumed for the destruction of the Idols of Mahisa demon. Idols of चण्डी, are occasionally met with in certain places, but they vary according to the different ध्यान, meditation of the worshipper following particular tantra. There are 8 armed, 4 armed, 10 armed and many armed forms and somewhere under various forms of the name, चण्डिका, गंगल चण्डी, उल्हें चण्डी and so forth. In Bengal however by the term चंडी is understood that episode, prayer in the Markandeya Purâna

ordinarily known as देवीमाहास्य being chapters 81 to 93 of the सावर्धिमन्वन्तर which appears in the third section of the Purana. The Devi-Mahatmya has been abruptly thrust in between विष्णवाद्यारचेव तनयाः सावर्धस्य मनान्देपाः। and स्व्यांज्ञन्म समासावसावर्धिभेविता मनुः From the 94th chapter Márkandeya Rṣi continues the recital of the 9th राज्य Manvantara of Manu the son of Dakṣa, the first 3 slokas of this chapter appear to have been put in as a colophon, a conclusion of the Devimahátmya, a resumé. No other such resume is anywhere in the said Purâna to be seen.

The Devîmahátmya in Bengal is known as चण्डी and not as दुर्गों which is the popular appellation of this episode in the United Provinces. In Bengal the hall specially set apart for the worship of Durgá is called the चण्डीमण्डप. the Puja or festival being known as दुर्गोत्सव and the hall if pucka is called the Dâlân, the Hall par excellence.

The name चण्डी smells of mystic ritual and in villages resided by inhabitants of the tantrik cult the Durgá Pûjá is called चण्डीपूजा and the place is known as चण्डीतजा. In Barissa, in the 24 Perganas, where Brahman Zamindars of the Sâvarni Gotra rule and who are known as सावर्णचार्यी there is a special enclosure so named and is noted for its buffallo sacrifices. Guptavati commentary on the Devi-Mahátmya has cleverly explainded how the term चण्डी means the great creative energy, the Supreme Being and has thus summed up by saying—

धर्मस्तत्वानुभृतिः सकलविषयिणी सर्वकार्यानुकूला । शक्तिश्चेच्छादिरूपा भवति गुणगणश्चाश्रयस्त्वेकतश्च । कत्तृत्वं तत्र धर्मी कलयति जगतां पञ्च सृष्ट्यादि कृत्ये धर्मःपुंरूपमाप्त्यासकलजगदुपादानभावं विभक्ति ॥ स्त्रीरूपं प्राप्य दिव्या भवति च महिषी स्वाश्रयस्यादिकर्त्तुः प्रोक्तो धर्मप्रभेदाविप निगमविदां धर्मवत् ब्रह्मकाटी ॥

The name समगती has been assigned to this episode by mystic tantras, and they are the first to break up stanzas to make up the figure 700 and their ritualistic rules govern the observances connected with Devimahatmya. Although the name of the episode in this part of the country is Durgá and its recitation दुर्गापाठ but the tantric influence is visible in the rules about शतचण्डी and so forth. The compiler of the निर्णयसिन्ध quotes Rudra-Yamal and other Tantras under शतचण्डीविधि- a hundred recitation of the Devimahatya.

Although the Devi-Mahatmya is ostensibly an episode, a prayer of the Markandeya Purana, no mention is therein made of the आगेला, कीलक, कवच. These are all mystic matters; and have been suggested by such Tantras as वाराहीतन्त्र, मत्स्यमुक्त etc.?

The so-called नवार्यमन्त्र has been described in the Dâmara tantra as एँ हाँ इसे वामुण्डायेविच्चे। The tantras divide the Devi-Mahatyma into 3 stories or adventures चरित्र. As to Devî Sûkta and Rátri Sûkta mentioned in the episode tantras refer to certain portions of the same as Devi Mahatmya, and not the Hymns of the Vedas of the same name.

The tantras recite of certain prayers as being cursed by Paraśurâma, and others by Mahâdeva. The latter की जरू spike can only be remedied by following a peculiar disorderly way of recitation beginning with the XIII and then the I, the XII and the II, the XI and the III, the X and the IV, the IX and the V, the VIII and the VI, and twice the VII.

## ऋषिछन्दोदेवतादि पठेत् स्तात्रं समाहितः।

But what the Rsi etc. in tantras mean, surely they are no where mentioned to be the seers to whom those particular passages as in the Vedas were revealed and then what do the tantras mean by Chhanda, the metre?; the passages so named are as far removed from the Chhanda mentioned, as anything could be. The Devatas of the vedichymns are to whom they are addressed or are regulated by the sacrifices in which they are used. In the Tantras they are incongruous.

The first story, adventure or चरित्र is said to be पद्मभू सुनिः does it mean नहा ? its metre is गायत्री. but it reads as अनुष्टुप, its diety is महाकाली but it appears to have been महामाया who is prayed to awake Visnu from his बेगानिहा trance.

Mimes sometimes excel the original in their brilliancy, in their glitter. বাঁণের চেয়ে কঞা শক্ত This adventure বাংদ্য has its kyriologic বান্ধান ট্ৰাচে নাৰ (nature, essence) पाৰক fire, and it is used to obtain piety, (বিনিয়ান: ঘদ্যি.)

The middle adventure. Rsi—विष्णु. Seer invoked by Rudra. Metre—उष्णिक. Devata—महाजरमी. Kyriologic—ग्रदिजा (Pârvati) ही. Nature तन्त्र—Wind वायु. Use—मोद्यार्थ.

The final adventure. Rsi—शंकर. Metre—त्रिष्टुप् Devatâ—महासास्वती. Kyriologic—काम क्री . Nature—इविः the sun. Use—कामार्थ. The so-called चतुर्वगे—धर्मार्थकाम मोच are diversely provided for. The Gods or dieties are Mahâkâli, Mahâlakṣmi and Mahâ Sarasvati and the natures are fire, air and sun, the three सू: भुवः and स्वर.

Mahálaksmi.

सर्वस्याद्या महालक्ष्मीस्त्रिगुणा परमेश्वरी ।
लक्ष्यालक्ष्यस्वरूपा सा व्याप्य कृत्स्नं व्यवस्थिता ।
मातुलिंगं गदां खेटं पानपात्रं च विभ्रती ।
नागं लिंगं च योनिञ्च विभ्रती नृपमूर्द्धनि ।
तप्तकांचनवर्णाभा तप्तकांचनभूषणा ।
शून्यं तद्खिलं स्वेनं पूर्यामास तेजसा ।
शून्यं तद्खिलं लेंगकं विलेक्य परमेश्वरी ।

This passage is assigned to the Markandeya Purana but which recension? It is so said in the tantras and the tantric stain appears everywhere in the lines, a medley of high ideas of Vedanta, from the serious to the ludicrous, serio-comic, gravity and levity combined and Mahálaksmi is said to be the primitive form of all, perhaps because it is the vital energy, she has three attributes and is the supreme being and as such she may be visualised and is at the same time invisible, she is described to envelope all. The term मातु विगंदा is an expression peculiar मातुक्ंग is a citron, a sweet lime Does it mean a club to the tantras. after that of Matuli, Indra's Chauffer who carried a mace or club; Crown-headed. खेट is a shield, पानपात्र a drinking cup. Her head carries coronets of snake and other signs of sex. She is as bright as moltengold and is decorated with brilliant golden ornaments. She fills all this empty entity with her own glory, because she the supreme lady observed the entity empty. A mystic metaphor for wealth and riches over which Laksmi is said to preside.

But the passage goes on further. वभार रूपमपरं तमसा केवलेन हि।

She manifested another form with unalloyed तमः darkness (ignorance?), herself being perhaps pure रज and such second manifestation was

सा भिन्नाञ्जनवर्णामा तप्तकाञ्चनमूषणा ॥ विशाललेष्यमा नारी बभूव तनुमध्यमा । सङ्गपात्रशिरःखेटैरलंकृतचतुर्भुजा । कबन्धहारं शिरसा बिश्राणा हि शिरःस्रजम् । Of perceptible darkness, but decorated with ornaments bright as molten gold, a female with prominent eyes holding in her four arms, a sword, a drinking cup, a decapitated head and a shield. Her necklace is also of decapitated heads and her head bears a cornet of snake.

To this dark manifestation, the Mahâlakṣmi the first primitive energy said I give the three names suitable to your works and those names were महामाया great Illusion, महाकाजी the great Kâli, महामारी the great plague, Hunger, thirst, sleep. Desire एकबीरा. the chief warrior काजरात्री दुरलाया the invincible, difficult to overcome.

The said Prime Energy then manifested another female, endowed with सत्व attribute and she named her महाविद्या the great knowledge, महावाणी the great speech, भारती. वाक् सरस्वती, आन्धा the respected, बाही महाधेनु the great milch cow and वेदगर्भा pregnant with the Vedas, the lady of the Suras (gods). It goes on saying how the three manifestations porduced their spouses.

But another form of Mahálakṣmi is seen in bas-reliefs of old temples and also in the रवनेदी the Jewel altar of the temple in house No 26 Varanasi Ghose's Street, Calcutta. She is fourhanded and is seated on a lotus, she is being anointed with golden jars by two elephants of the quarters दिगाज. On two other smaller lotuses stand two maids who are waving chamars by way of worshipping her,

Laksmi, Mahâlaksmi, Rajalaksmi and Rájarájeswari are all manifestations of raja attribute which produces sensual desires, worldly covetousness, pride and falsehood. Royal, regal, rule, but she is impatient of the tinkling of bells. The only music she tolerates is that Is it because females are fond of every thing. of the conchshell. paternal? both Laksmi and conchshell being of maritime origin. Conchshell sound is shrill and it penetrates upwards, like all sounds better heard from above. Conchshells, incense and early dawn are fit appliances for prayers. Of conch-shells those with the reverse volutions are considered the best; is it because rarity of a thing enhances its value? Even soft sound is more audible in the upper than in the lower; Mantras have therefore to be softly muttured and stretching a point they should be mentally recited without opening the lips and moving the tongue. It is more audible in a thick foggy and smoky atmosphere; sound travels better when there is rain, mist

and haze; the 'fumigating' the worship-hall with incense and fragrant smoke may be traced to this. Piercing sounds have no large range, the vast waves of the membrane of a drum reach us last in a receeding military band. A clap of thunder following 8 or 10 seconds after the flash reaches as a subdued rumbling, the roar is only 2 miles away whence a dog bark may be heard.

Again the cricket the jhingur of these provinces which disturbs the loveliness of the hilly jungle and which is said to descend from the upper to the lower part of the tree as the rain approaches, a cricket may be heard 80 yards away from its place. Shrill voices of children penetrate great distances, and whispers sometimes arrest attention where ordinary speeches go unheard. Acoustic clouds or masses of flocculent air or of acoustic vapour help the better transmission of sound. Besides without the help of the ear, the eye perceives by the movements of the lips the words uttered at any distance. been named as "thought reading." No so-called magnetism but wholly may be explained by the laws of utterance The दिश्यावर्त शंख is regarded to have a peculiar sanctity. But of those of this variety the petrified, fossilized ones exceed all in their value and sanctity. They are considered so sacred that even those which have been partly damaged or mutilated are not to be rejected. A petrified conch-shell cannot be blown but still the Sástras endow it with a great many virtues. The युक्ति कल्पतरु says चीराद्कुलेऽपि सुराष्ट्रदेशे तदन्यताऽपि प्रभवन्ति शङ्काः । श्ररुकवर्णाः शशिश्च-भ्रभासः सुस्चमवक्त्रा गुरवा महान्तः ॥ ते वामद्विण्भेदेन द्विविधा मताः ।......दिच्णावर्त्तशङ्कस्त ......... ग्रावर्त्तभङ्गदोषो हि हेमयोगाद् विनश्यति । The breakage may be mended by gold.

With Laksmi, the ammonite Sálagrám is usually connected and several forms of the Salagrama are named जक्ष्मीनारायण, जक्ष्मीजनादेन, etc. The first is considered the most precious of the series because it presents a certain number of holes and a certain number of convolutions or rifles in its bore besides streaks or spots of gold decorate the surface of the stone. They are Ammonitus wasceti, Ammonitus Communis are found in the Himalayas at the height of about 16,000 feet. They were evidently the principal agents for keeping within bounds the molluscs, etc., the crustaceans and perhaps fishes of the period prior to the chalk formation. The legend of शङ्कासुर and विष्यु no doubt dimly indicates the prehistoric

The Muhammedans are impatient of the sound of conch-shell and the Hindu traders from the Punjab doing business in Moscow and other Russian cities state that they are forbidden to blow conch-shell in their religious observances and stories are not rare of particular "infidels" being forcibly converted into the Moslem faith because they blew conch-shells close to a mosque. The antipathy began from the time after the Prophet who no doubt was more liberal than his successors of Islam. Prudism suggests purism. Almost all places of Hindu worship have been in earlier days defiled by the conquerors. History of India, Muhammedan period is full of such tyranny. But the antipathy was natural. Did not as per tradition Danu Ray of Kuntit stop every one of the other faith to bathe in the holy Ganga and are not mosques established in the very heart of pilgrimages and close to the shrines? It is the antipathy of the Devas and Asuras as mentioned in the Vedas also विरोचनोऽपुरान् जगाम तेभ्या हैतामुपनिषदं प्रोवाचात्मैवेहं महं श्राच्याचा परिचर्य श्रात्मान मेवेह महयदात्मानं परिचन्तुमी लोका ववामोतीमञ्चेति लोकाववामोती-मजासूज ति etc. Again देवा वैयत्व न्ते कुर्वत तद्सुरा श्रुकुर्वत ते देवा श्राप्रयगात्रान् प्रहानपश्यन् साच etc.

And whatever the Devas did, the Asuras imitated the contrary but some more selfish followed his own inclinations which they culled from the Upanisads about self without observing the instructions of the Selfishness of a limited horizon availed them not in the long run: such is the effect of perverted ideal of things. Crime is the momentary victory of an hereditary craving over common sense. poet says मालाकार इवोद्याने न पुनः ग्रंगारककारकः। The legends and anecdotes instructively given in the Sastras should not be set up as precedents, authorities for committing them but are warnings to avoid such tempta-The so called incests of India, Prajapati and the dealings even of the mythical rulers as Duryodhana are matters to be abstained from and not followed; for they are said to be Godly beings ईश्वराः and though some of the legends have been otherwise explained by Yaska; the Pauranic ones have been held up as to be avoided. Do not the authors warn us by such passages as वृत्रकुम्भसमानारी etc., and the Yayati and other gathas? For the so called celibate Sannyasis and Sadhus the least might be said in the matter that a man can never isolate himself from all contact with feminity and by so doing, wave indefinitely the dangers. attendent upon us members of our bisexual race.

योगेश्वरी Is a ten armed goddess like Durgá, but is not much known in the lower provinces of Bengal while the अभयामुर्ती is occasionally seen in the autumnal festival in some houses of Calcutta, a four armed goddess seated on a lion with or without Mahadeva on her lap. Though four armed and without the usual subdued buffalo-demon, the liturgical meditation ध्यान is the same which begins with जटाजूट of the ten armed महिषमहिं नी। colloquially saying "भाजिभिंगे विश्व पटेंग्ब'! In the क्षण्यसमुख्य we have—

दशबाहु स्त्रिनेत्राच शस्त्रशत्त्यसिडामरुम् । बिभ्रती दक्षिणे इस्ते वामे घण्टाञ्च खेटकम् । खटवांगं च त्रिशुल्डच देवी यागेश्वरी मता ॥

And श्रमया is सिंहारूढ़ान्त्रिका त्रयत्वा भूषिता दर्पणोद्वहा। निशा युद्धे करो प्रोक्तो वरः साधारणः सदा। खटाखेटधरा द्वाभ्यां कर्तन्या च चतुर्भु जा॥ which is also of श्रम्बिका.

भेरवी is एवं रूपा भनेदन्या पाशांकुशयुतारुणा। भेरन्याख्यायदीष्टात भुजेद्वांदशभियुंता ॥
Bhairavi is 12 armed, Yogesvari 10 armed and Ambiká and Abhaya
4 armed figures—all manifestations of the same Primitive Energy
प्राचाशक्ति on different occasions. In nocturnal combat she carries a
mirror, otherwise a sword, a club etc. A दमह is a small drum, a drumlet and दामर is an affray, a conflict without weapons or anything
surprising.

In all these forms the figures have three eyes, the third being located between the two eye-brows. It is for experts, anatomists and physiologists to locate the third eye, the eye of introspection, in the skull, somewhere in the sulci between the two frontal lobes, the fissures which subdivide the hemisphere into lobes or which separate the gyri in each lobe. The system of Gall formulated on Aristotle and on ancient Egyptians authors, entertained physiological views of Pythagoras. In the days of Ptolemy Soter it was held that the brain was the seat of sensation and intellect and the functions were localised. The devotees of phrenology believe that the external features of the skull furnish an index to the mind and character. The skull has been apportioned into a great many regions and following Broca's topography, spaces 22 to 30 concentrate the perceptive faculties. The 22nd is the likely place for the third eye, the eye of the Rsis and seers, the अतीन्त्रिय दशीं. Of the Hindu trinity, Mahadeva alone is said to have three eyes on each head. Visnu as whether the regent of the solar disc or as a Loka Pála or as Vasudeva, or as Sañkarṣana, or as Pradyumna, or as Aniruddha or even as Nárayana,—has only the ordinary two eyes. Even as योगेश्वर he is described not with three eyes. Mahádeva with his spouse in almost all manifestations is said to have three eyes: the third eye being the eye of Intelligence for is not Sañkar the donor of intelligence? ज्ञानिमञ्जू संकरात. It is also observable that somehow except in the Vaiṣṇava manifestations the name of the female energy precedes that of the male: we have राधाइत्या, सीताराम, ज्ञादमीनारायया but the other way we have इरपार्वती, शिवदुर्गा, शिवरंगा. In the उमामहेश्वर one has to remember that the term सोम has been derived from the root स + उमा—उमया सहित, Rudra being a Vedic and Mahádeva a tantric diety.

মৰত্ত্তীয়া is another of the 64 Yoginis. The name is a combination of বতত্ত, মক্তৃত্ত্বলৈ বতত্ত্ব and that उग्न vehement. Of the combinations of বতত্ত্ব wrath, eight are mentioned as the retinue of Durgá. নাথিকা নাথ = guiding policy, means etc: they are ব্যাবত্তা, স্বতত্তা, বতত্ত্বায়, বতত্ত্বাথিকা, বতত্ত্বা; বতত্ত্বায়, বতত্ত্বাথিকা, বত্ত্বাথিকা, বত্

She is seated on a नक (the नक of the Gorakhpur rivers?), a heavy crocodile or alligator with a stout body often seen in the Saraju preying on buffaloes even when on dry land at some distance from the water. They are said to be fond of buffalo dung to seek which they travel long distances over land and finding any of these huge quadrupeds they drag the prey to the waters. Once in their grip no amount of human efforts can wrest the creature from their clutches. It is believed that these must have drowned Ramachandra and his retinue and translated them bodily to Vaikuntha; the particular spot on the Saraju in Ayodhya is still pointed out as the Vaikuntha Ghát (steps to).

प्रचण्डेात्रातु नकस्था याम्येस्याः कर्त्तरी फलम्। कपालं मुण्डमन्यत्र रात्रुचा स्फाटिकप्रभा—

Riding such a fierce amphibian, a veritable representative of the

antediluvian saurian monsters, she must have skulls and decapitated heads about her and the above dhyána speaks of कर्त्ती फलम् (a कर्त्ती is a pair of scissors and a kartari-phal may mean one of the blades) but surely that is no formidable a weapon for such a terrific goddess who is described as white (with rage?) स्कटिक मम. She must have a couteau de chasse and necessarily a foe-destroyer.

करिक्क्निनी is said to be the daughter of क्रोध=wrath and naturally she must be bony, (करंक is bone) lean and lanky क्रोधः समो नास्ति शरीर-शोषणं। काण्टाईन् a cantankerous

#### त्राहंस्था चामरक्त्रभृद्हित द्वयसंयुता । कुम्भ-पाश्रधरा रवेता कोध पुत्रा करंकिनी ॥

She too is white with rage and is seated on a crocodile (a graha = one that seizes) a shark or the gangetic alligator. (A = a leather bag—the air inflated नेपक of the Kabul rivers with such floats as the people ford mountain torrents). She has a couple of floats. She has an umbrella and a chauri, her regalia she carries beside a water vessel and a noose, the umbrella is also used as a float.

विद्युतिह्ना. As the name implies she must have a thin long tongue (like the snake's?) as cruel as that venomous reptile and is also white.

# विद्युत्जिह्वा सिता कर्रा सन्ये सीरकपालिनी।

A सीर is a plough (plough share?) but सीर is a porpoise (does she carry a crest of that aquatic mammal?)

## चक्रस्वर चक्र कर्त्ते रिधारिणी दक्षिणे करे।

The meaning of this line is doubtful and its metre appears to have one letter redundant. A चक्रसम्बर is a Buddhist diety. If the reading were otherwise one could understand it. Anyhow she holds a करोरी a cutlass in her right hand.

कालकर्णी is otherwise called जटाच्या for some manuscripts read

## गुक्कवृषासना रादा विभ्रन्त्यन्जाक्षस्त्रकम् । कालकर्णी जटा ख्याता कर्णिकालविभूषणा ॥

She rides a white bull, she is irascible and is decorated with wreaths of the seeds of the lotus (Nilumbium) पश्चीज which are considered sacred beads for tantric purposes. किंग्रिका (is a helm, as well as the pericarp of a lotus, as well as the ear or earring) she is decorated

with a कर्णिकाल? Her name कालकर्णी is a synonym of misfortune, misery and she is not often named कालकर्णिका (Kála=time, death.)

प्रविद्वा the Delusive, the deceitful as her name implies has the face of a monkey. She is otherwise named प्रमासा = a small twig, a branch a fleeting thing as all illusion is, it jumps when aimed at from one twig to another and is difficult to be hit. She carries a fruit and a garland and in the other side a lance, on a small insect for monkeys are fond of birds' eggs as well as insects and a waterpot? but that is a कुण्डिका and not कुण्डी. As a decietful goddess she is decorated with a gold necklace, decietful faced, is blonde and she deludes the universe.

#### फलस्रगन्विता याम्ये कुन्तकुण्डीधरान्यतः। राक्ममाला प्रपञ्चास्या गारी विश्वप्रपञ्चिका॥

प्रपन्त—a monkey which mimiks. She rides a monkey मकेटस्थाप्रशासास्यां विमूतीं करवे। हैवा: । सादन्त्याम्रफलं हृष्टा गौरांगी वानरानना ॥ Munching jollily a mango fruit holding twigs with both hands. Perhaps the two are different figures of the same energy.

The world is a sug with the Vedantists, inasmuch as it is a delusion, reversion or inversion of the Truth. Truth (un being derived from सद = being, that which exists) has been intimately identified with eternity. The term is of peculiar interest सत्= सर्वेदा विद्यमानं प्रजयेपि नाशाभावात् "सद्सिभूया": which सत् has been enumerated as one of the names of water बदक. Is it therefore श्राप एव ससर्जादी ? or सर्वमापे।मयं जगत्? The term सत्यम् has been by grammarians explained as सत्यु भवम् "भवेच्छन्दिस" or सत्स = साधः सतेाऽहीमितिवा. The term may be traced to the passage विद्युद्धि विद्यामयाद्यानमृतात्सत्यसुपैति, the Śruti being "ऋतात् सत्यसुपागात्". It need not be reminded that there are 14 recensions प्रभेदम of the Nirukta as there are 8 of the व्याकरण; opinions differ. Sákatáyana derives the term सत्य thus सन्तमर्थमापयति प्रत्यापयति गमयन्तीति सत्यम् ; whatever might have been the processes as to how the term has derived its meaning there is no doubt that it is now understood as such. The English terms True, Trust and Trow all imply a coincidence with the existing state of things-facts-and therefore worthy of belief, confidence, therefore certain and complete. Truth is and-straight, upright unalloyed, pure: all which can only be predicated of the Supreme Being ब्रह्म. सत्यम् कस्मात् सासु तायते सत् प्रभवं भवन्तीति वा. And the commentator of the

Nirukta says यह पृहि प्रज्ञावन्तः त एव हि सत्यवादिना भवन्ति the good promulgate the truth for people dare not say an untruth before a good man. In interpreting Rk. अपर्यं गोपामनि पद्यमान etc. the Rsis say श्रावरीवर्त्ति सुवनेष्वन्तरित्येष महानात्मा सत्त्यलवण्यत्त्वरं तदुबह्य तत् सत्यं तत् etc. They say that the procession of the aeons is often likened to a succession of dreams, the world being the mind-projected figment of migrating souls. प्रपञ्चस्य मायया विद्यमानन्त्रं न त यस्तुत्वम्. Real is derived from Res=a thing=a acq. Whatever might be the truth about the world, for all intents and purposes that what is truly true is res = atg. Philosophers may ken difficulty in finding out the truth; but it cannot be denied that there is a natural and corrupt love of the lie itself, though for outward show it is hated; the knowledge of truth may indicate its presence; but the observance of truth is godly. Aug is its reverse-relying on this doctrine, the Sádhus, ascetics of our country propound and advise abstinence and continence. The latter however is desirable within certain limits.

Is it not an established fact that the sexual glands have more than one use. The first no doubt is procreative, the second is, that they influence the nervous system by absorption from them of certain principles. they increase certain active powers of the brain and therefore they are tonic, they have besides certain internal secretions which also increase brain power. Several testicular fluids injected sub-cutaneously have revived imbecile persons: the said glands are intimately connected with vitality and perhaps they distinguish, except in the first mentioned use, animals from vegetables: without them the males simulate females. Geldings and bullocks lose their masculine energies and become as timid and meek as mares and cows. The system of emasculating even men has been in vogue from the Egyptian and Babylonian periods and eunuch slaves were much sought for by the Muhammedan potentates to put their seraglio under them. This practice has got favour in all eastern countries under Moslem rule but the Hindus avoid their touch. Roman emperors were not free from such slaves. Their vocal powers suffered a great deal by the process and acquired feminine tone. Until quite lately in the 19th century the castrated were allowed in Papal choir. these Khojas as they are called, were known to be powerful and of good stature and well educated and have been seen to be able to rule

others. But many of them shew a degree of mental degenerecy and melancholia. Is it because the operation was performed after puberty? Generally they produce less beard and thin hair, the voice becomes high pitched and feminine, the thyroid cartilege undeveloped. Religious fanatics not only renounce marriage and sexual intercourse but have been found to be staunch supporters of the scan a violent method of obtaining salvation. The Russian Skoptzis are known to have practised self-mutilation. But the mutilation of the hand does not purify the mind from the inner desire of acquisitiveness. Avarice is an inner vice, the mind being in the Sástras called the inner organ waterer.

पिचुवका is another Yogini

## पिचुवक्ता सगव्याली पिंगाक्षी याम्यसे।स्ययोः । सिन्दिपालकसेटास्यां पाशासिभ्यां च संयुता ॥

पिचु is cotton and is also a sort of leprosy and पिच is to rub and पिचुल is a cormorant, the water crow. It is also the name of an Asura, पिचुस्त्लोध etc., कार्पासादित्लो. But a पिचण्ड is a voracious gourmond, is भोगाद्यासमञ्ज्ञरा निः स्वाः स्युर्घटसन्निभाः। सर्पोदरा दरिद्वाः स्युः।

The goddess is said to have a face like that of a water-crow, पानकारी perhaps referring to the second gullet alike, pouch. स्वाच्य = chase. Does the term स्वाच्याकी refer to her hunting propensity? fond of sporting? Evidently she has four hands, carrying a भिन्दिपाल, a club, a noose and a sword. The term पिचु occurs in one of the names of the Nim tree. पिचुमदे is said to be a cure of leprosy. It occurs in the technical meaning of पंचान, not five mangoes only but the grower of the following number of trees is said to evade hell.

## अभ्वत्थमेकं पिचुमर्दमेकं द्वौचम्पकौ त्रीखि केराराखि। सप्ताथ ताला नव नारिकेला पञ्चाप्रवापी नरकं न पद्येत्॥

वमनी is another Yogini as the name ordinarily means the vomiting one, the ejecting one, an emetic but as it involves and causes pain, the pain giving one. विम is also a name of fire because oblations are made to it and to वम is to offer oblations

## वमनी पुष्पकस्था स्यात् गारी यक्षगणान्विता । गदापिंदृश भृ त्सोम्ये स्थूलतोमरिणी तथा ॥

The dhyána describes her as seated on the grass which is the name of Kuvera's charriot and as she has a retinue of Yaksas the

worshipful (because of their treasure?) she is fair coloured गैरी; she carries evidently to protect her possessions a club, an axe, a heavy lance, the fourth free (to collect or count?): not a terrific figure as the name may suggest with the ordinary meaning of the term वम. Here वमनी may be taken to mean a donor, a giver.

पिशाची as the name implies, a malevolent fiend, fierce, a veritable raw flesh devourer, the Piśachas are said to guard the treasures of

Kuvera.

## काकास्या श्वेनगा गैारी रिशाची रक्तमण्डिता। कंकाल कर्त्तरी खडगं विभ्रती याम्यसाम्ययोः॥

Her face is that of a crow—the काक is notorious, for its greed (काकात बीज्य) and is known to devour everything not even sparing offals and dirt. The reading as given above of the dhyána is ambiguous रवेनगा a रवेन is a dog, an अबके is a rabid dog, a रवेन is a bird of prey, a falcon, a hawk, रवुन for a dog is found in certain book. Many other readings have been suggested but none appears to make the passage clear रवेतगा, रवेनगा Is she seated on a dog, or does she stealthily move a dog or rush like a rabid dog? but she is fond of meat. Is she not a पिशाची?—and she is smeared with gore. She carries कंकाल कत्तरी and a खड़ा कंकाल कत्तरी—a skeleton or bone chopper or a weapon of thin bones. Anyhow she is गौरी, pale, grey or white कुक्रस्तु श्रुनिः रवानः किवता मण्डलः शुन इति वायस्पतिः। सरवा योगिनः श्रोषधादि प्रयोगेन उन्मन्त्रत्वं प्रापितः अवके: अल्यते दंशन-भयोत etc.

तपना is also गैारी but she rides a snake or creeps like one, her body is elegant, she has the face of a snake.

#### तपनी सर्पगा गैरी वरांगी पन्नगानना । स्वकर्णेयानयाभीगेन्यस्तहस्ताम्रक्षपिणी ॥

She is of a formidable appearance, and she presses her ears with both her hands, does it refer to the earmembrane of snakes? The face of a snake evidently means not gaping for her head is like that of a snake whose ears are denuded of the outer receiving cartilege and are unlike those of mammals. In another manuscript we find for the 3rd foot of the above stanza सफ्तोयानभोगेन. Tapani is the Godavari river and Tapana is a division of Hell, the flaming hell. The Puránas describe many sorts of hells असिपत्रवने चेरं क्रमिसक्योहिंसोल्क्ट: The Pauránic poets have not been sparing the sinner for whose

chastisement diverse helps नरक have been created: the whole theory is the scourge-cure. They have seas in Hell and that is named वैतरणी which may be forded by gifts दानेन = वितरणेन तीर्थंते।

वामनी another Yogini not the feminine version of the Dwarf incarnation वामन of Vișnu as the reverse of the विशर् but an emanation

of Energy शक्ति

पीता महाखुगा या स्यात् वामनी विभ्रती करे। कुठारं लगुड़ं वामे दक्षमालां पनसंततः।

Vámani is a female disease. आनु is a rat, a hog. A rat, a mouse is the animal on which गरोश is said to be seated. Almost all sculptured figures of Ganesa represent a mouse underneath. Ganapati is the chief of the गण्देवता, the followers of महादेव and is not unoften considered the god of wisdom presiding over manuscripts (much affected by mice). He is a short, fat pot-bellied fourarmed dwarfish god. He is आसुर्थ because he rides a mouse जराविविद्धि, etc. An axe and a club are useful to those who ride a rat or a hog. gq is to deprive and is also a rat, that damages. A guer is a dweller of the forest, living on forest products and is not one who does not relish a rat, But as the term वामनी also means a feminine disease one hesitates to understand the dhyána. पनस is a jack fruit but it also means a malady pustular of some external organ and a Monkey as well. The Yogini is yellow coloured, that of bad liver, jaundice, she rides a big rat or a hog holding a felling axe, a bludgeon or a cudgel. She holds however a rosary of beads and a पनस. The term अनुमाना has to be understood as relevant to her other arm decorations. means a snake, as well as an organ of sense. Those initiated in the mystic tantras of the Nepal Buddhists would be able to realise the true figure of this phantasmogenetic Goddess.

पिशिताशा. It is another Yogini of the mystic type.

## फलत्लघरा वामे साम्ये शस्त्रासिधारिणी। खटवास्था बभ्रवर्णा स्यात् पिशिताशातिदुर्वला ॥

This manifestation is emaciated as she is represented दुवंबा, is a bald headed through disease or is as tawny as an ichneumon. She carries a steel weapon and a sword. was means the blade of a sword as well as the menstrual discharge, तुझ is cotton that which is sent forth. If the terms फलत्व and शकासि be read together the figure

appears to have only 2 arms. Emaciated (by disease) as she is represented, she rides a sword sem. But the term is generally used for a rhinoceros and is also the name of Buddhist saints or does it mean that she has two falconers on the right and the left one carrying some fruits and cotton (antiseptic?) and the other some weapon and a scymitar?

वृहत्कृति—The large-bellied.

शूलिमम्बलुलायास्या सिंहाकृष्टशरीरिणी। जिह्ने हे बिस्रती चैव चतुर्द्धा विकृतानना॥ शंखपूरिणका द्वाभ्यां वृकाभयधरा द्वयाः। द्विसिंहरथसंस्था स्यात्तालामा वायुवेगिका॥ भासस्थिता वृहत् कृक्षिः साम्ये मुख्डकपालभृत्। गौरीमहातनुः शार्थ्ये कर्त्तरी पट्टिकादनी॥

The figure had better be conceived than described, could not be reproduced in stone or moulded in clay. The idea may be traced to the dhyána of the दशभुजा महिषमिद्दिनी दुर्गा, which runs thus देव्यास्त दिवाएं पादं समितं होपरिस्थितम् । किञ्चिद्ध्वं तथावाममंगुष्ठमहिषोपरि × × × शिरश्खेदोद्धवं तद्वन्महि-🗙 रक्तरक्तीकृतांग च अुकुटीभीषणाननं 🗴 षासुरवेष्टितम् । हृदि शूलेननिभिन्नं × × x सिंहकान्तं, etc. A जुलाय is a buffalo as × देव्याः सिंहं प्रदर्शयेत् × × well as a tiger. The goddess has the face of a buffalo, made agape by the thrusting of a spear, her body is attacked in the gripe of a lion. She has two tongues like that of a snake (or she is attacked on both sides), and thus presented an awkward mouth extended in all sides. To drive away or scare away the attacking wolves; she is with both her hands blowing a conchshell. She rides a chariot drawn by a pair of lions; as exalted as a tall-palm tree and of the colour of yellow orpiment and as sharp and swift as wind, वायुवेगिका. A wire is a vulture. Does the passage mean a vulture on a chariot and the goddess on the vulture?

पहि is a red 'Lodh,' पहिका, पहिशा a putty. पहिकादनी one who devours putty (कर्तरीपहिका the scabbard of a sword.) She by her valour devours it. She has a falconer who holds a skull and a severed head. She is

big bodied and is capable by her valour to swallow.

ऋग्वेद is described as having the head of a donkey, सामवेद that of a horse, यज्ञेद is goat headed and the अथवेश that of a monkey. The first is white coloured and is represented as inclined to study, the

Sáma is blue coloured and carries a water-vessel, Yajus is yellow holding a thunderbolt and Atharvan a club ( खटवांग ) fond of victory.

The Vedángas are described in books as thus-

शिवा is two armed and exhibits the jnana mudra ज्ञानसदा; the symbol of intelligence which is described as the open palm reversed, the ring finger joined with the right thumb.

करप rides a crow, is long bellied carrying the paraphernalia of a

ब्रह्मचारी.

च्याकरण has the face of a peacock, has a rope of grass on his waist, well dressed and carrying the बीण.

निरुक्त is tranquil but has the face of a heron, thin and lean

stomach, carrying a book also.

छन्द is red like the hibiscus, has the face of a चकेर (a partridge), ears bearing iron rings with coral pendants.

saids has the face of a cat, of the colour of the cochineal.

मीमांसा is the best of the Śástras as pleasant as the moon, carrying a vessel full of nectar.

न्याय is as yellow as the flower of the sunn अतसी, his face is like that of a lion and he carries a flag of victory.

चर्मशास्त्र is of white colour, and has the face of a blue jay, he carries a balance.

It is interesting to observe how gradually and quietly mystic ideas influenced the seers of old. Distance, haze screens a great many things which fancy develops and the entirety of the system is completed by commentaries, glosses and annotations. That which is not perceived by the external organs is suggested by imagination which not only supplies images to populate the scene and system is added to the said figures from the external world. The creative genius necessarily follows the negatives faint or vivid which the great store house furnishes. The human mind is a magic store of remembrances; it is a witch's cauldron, a lumber house and museum, a picture gallery, a case of gramophone records, a dark room full of negatives, some undeveloped and some broken, a menagerie and a mine. It works well and ill too. It is like the wind and blows where it pleases मनामास्तरहसं. The owner of it is owned by it —बन्धनं मुक्तिकारणं. It plays on the owner when the owner thinks to play on it. Truly the mind is a lucky bag; a raffle. Well therefore did the poet suggest "to curb thy steed." To curb it is not easy, the only way to do it is the exclusive monopoly of Reason. Which reason has to be led by the Śâstras and not to lead the Śâstras to suit our reason or the reason clad mind.

### श्रुतिस्मृती च विप्राणां चक्षुषी देवनिर्मिते । काणस्तत्रैकयाहीनाद्वाभ्यामन्थः प्रकीत्तितः ॥

Such are the directions to guide our reason but those who followed the Buddhist age, the later commentators laboured under the general influence of mysticism and endeavoured to idolise every word of the Sruti, assigning farfetched and hypercritical implications to the ordinary passages of the same. The solemnity so assigned not only added lustre to the reputation of the commentator but furnished a striking effect to the whole. Is it not customary to devote pages in explaining the term we with which passages begin?

In explaining ब्राकूंत्यै पृयुनेप्रये स्वाहां मेधायैमनेमेप्रप्रयेस्वाहां दीक्षायै तपंसे प्रयो, etc.; Sayana must have been touched by the term दीना which the mystic books understand in their own light and says दीचणीयेष्ठी श्राध्वय्येव मन्त्राणामतिदेशतः प्राप्तत्वात् दीचाहुत्यादिमन्त्रा एवाच्यन्ते and quotes from the कल्पः. Kalpa, it may be remembered, has been described as a long bellied diety and he rides a crow and exhibits the outer garments and paraphernalia of the ब्रह्मचारी, an actor dressed in theatricals as a Brahmachári. The Kalpa adds a fifth oblation चतुमृ हीतं मृहीत्वा सु चा पञ्चमीं जहोति. To follow a rule which is दीचा = वतियमः some perseverance is necessary to perform special observances and not to abandon the wake of the rule. The commentator elucidates it by saying तत (तप) सिध्यर्थशारीरतपे अभिमानिने deity an oblation : a plausible युक्ति is assigned to the querry "why to तप which is आति। From step to step Sáyana leads us to a peculiar mystic matter. hymn for the oblation विश्वं देवस्यं नेतुम्त्तीं वृग्रीत सुरूवं विश्वं राय इंग्रुध्यसि द्युन्नं दृंगीत पुष्यसे स्वाहंक्स्मियोः, etc., he has divided into stanzas, the first he counts विश्वे to रिलाइ seven letters in support of which statement he quotes Śruti "सप्ताचर प्रथमपदमष्टाचराणि त्रीणी", etc , and says प्रथमं पदमुचि प्रथमः पादः। द्वितीयादिषु त्रिषु पादेषु श्रस्ति प्रत्येकमचरगता श्रष्टल संख्या and hesitates not to make the number eight, to break up the term सल्यं into सखियं and says इति अनुरत्रयेगाष्ट्रत्वं पूरग्रीयं। Thus the number of letters in the Gáyatri, etc., metres is corroborated.

He cites another Sruti and thus derives how the hnman words

made of letters were imperfect धनाप्त and the reason assigned is to be enjoyed एक्स्माद्चरादनाप्तं प्रथमं पदं तस्मात् वाचोदनाप्तं तन्मनुष्या उपजीवन्ति. The commentary runs यस्त्राद्स्यामृचि प्रथमः पाद एकेनाचरेण न्यूनस्तस्मान्मनुष्या वाचः स्वरूप-मनाप्तमसम्पूर्णमुपजीवन्ति ।

His genesis of words, human voice is traced to the Muladhara where the wind begins, extends up to the head and wherever there is a bent, there it produces a sound a वर्ष a letter. There are three joints or bents. तदिदंवण्णांभिन्यक्तिलच्णं वाचश्चतुर्थपदं । पूर्वाणि तु श्रीणि कण्टाद्ध एव गूहत्वाचाभि-व्यन्त्रयितुं शक्यते॥ The Śruti says गुहात्रीणि निहितानेशोयन्तितुरीयं वाचो मनुष्या वदन्ति॥— इति—एतेन श्रसम्पूर्णवाज्यवहारसाम्यं दिशतं। To passages like the above, the modern Tantrik rites of श्रंगन्यास, etc., may be traced. But it is a desideratum whether such have been the original implications of the Ananda Giri in his tíká upon Śankar Bhásya of the Chhân-Srutis? dogya Upanisad aphorisms beginning with तेषां बल्वेषां भूतानां त्रीण्येव बीजानि भवन्ति etc. बुद्ध्यादिभृतमात्रा संसर्गजात श्रादर्श इव प्रविष्ट पुरुषप्रतिविम्बो, etc., says बुद्ध्यादिभि: मृतमात्रादिभिश्चिदात्मनः संसर्गस्तेन जनितस्तत्तत्र्वति यावत्, etc. तस्याश्च खनिष्ठ माया शक्तिवशाद्बुद्-ज्यादिभिरात्मनः सम्बन्धासिद्यति. Such being the line of argumentation of the early authors it would not be too extravagant to make such suppositions as have been indicated above.

Agni. Although in the previous pages this devatá has been described as Fire on which oblations for the gods have to be made; for is he not the mouth of the gods? Purnás counting him as one of the regents of the ten quarters of the globe have described him differently. The regents are—

ग्राखण्डलेग्निभेवान् यमेग वै नैऋ तस्तथा । वरुगाः पवनद्वेव धनाध्यक्षस्तथा द्वावः ॥ ब्रह्मणा सहितः शेषः दिक्पाळाः—

Agni is described as-

रक्तं जठाघरं विह्नं कारयेद् धूभ्रवाससम् । जवालामालाकुलं साम्यं त्रिनेत्रं दमश्रुधारियम् ॥ चतुर्काहुं चतुर्देष्ट्रं देवेदां वायुसारियम् । चतुर्भिरच युकेर्यु के धूमचिह्नरथे स्थितम् ॥ वामात्संगगता स्वाहा राकस्येव राची भवेत् । रह्मपात्रकरादेवी वहेर्दक्षियहस्तयाः । जवालत्रिश्रूले कर्त्तन्ये त्वक्षमाल्यञ्च वामके ॥ Agni is also the name of the Sixth division मुह्ने of the day and he is described as—

यग्निसंबस्ततः पष्टी जवाकुसुमसन्निमः । रुष्णनीलांशुकाेपेतः शिखारद्राक्षसंयुतः ॥ दक्षिणाये करे पात्रं द्वितीये शक्तिमेव च । वामादिमे करे कीरं द्वितीये सीरमेव च ॥ दथानः कीर्त्तयेमुक्त्या विजयायुः प्रतृद्धये ।

Some authors count Agni as the 6th muhurta of the night and not of the day. Agni is always painted red or crimson, the colour of fire he is रक्त as the regent of the sixth eastern quarter and जवाक्रसमस्त्रिमं as that of the 6th muhurta division of the day, A सहन is a thirtieth part of the period which measures day and night to mortal man, a सावन day is the natural day from sunrise to sunrise and therefore मृहत्तं is an hour of 48 minutes, i.e., of two दण्ड which is a sixtieth of the period सावन day a measure of the scale of six, 360 being the degrees of the celestial circle. The sixth muhurta being the time of a day from sunrise to 5 times 48 minutes, i.e., after 240 minutes till 288' minutes from 4 hours after sunrise till 48' minutes. That is about the time when the offices open in these days. It is gaig the first part of the day, the Forencon. Later authors however include the morning, for they say प्रातःपदं पुत्रांह्यपर्यन्तपरं। The morning for certain purposes touches the end of gala, the day being divided into three parts; the forenoon, the noon and the afternoon, Ordinarily speaking the Agni Muhurta is what the cultivators call the अवपानवेका, the time when they take a rest and let the yoked bullocks a short respite; from early dawn till noon is the day for a ploughman. Roughly speaking 12 degrees of the arc in the sun's motion traversed during the day is a muhurta, the same of the night. The duration of each varying according to the respective lengths of day and night witna and it is double नाड़ी

The नाड़ी:—Surya Siddhanta, नाड़ी षष्ट्या तु नाचत्र महोरात्रं प्रकीतितम्। Sixty of these make up an astral day and night. The Tiká says प्तत् पष्टिचिटकाभिभे चक्रपरिवर्त्तं, in these 60 Ghaṭikas the celestial circle rotates. Sixty नाडी make a circle of 360° and a náḍi therefore may be represented by 6° degrees of the arc and twice that is a muhurta: the Naḍi's of the day that is the time the sun is above the horizon

are variable periods as also those of the night. Each मुह्नं therefore roughly is the time of the day in which the sun travels over 12° degrees of the arc as stated above.

Agni as muhurta is the sixth, it is as red as the Jabá flower (Hibiscus rosa-sinensis), is wrapped with blue tinged (कृष्ण, कृष=to tinge) garment; he has the शिषा, (flame?), a lock of hair as a top knot, has a necklace of Rudraksa (Eleocarpus ganitrus). In the right first hand he carries a vessel, a disc and the second carries a dart, a fork? (शिक्ट?) and the left a slice of meat (कीरं = meat) and a plough (कीर), carrying or bestowing victory and longevity to those who are wellfed, an emblem of breakfast the hour being fit for breakfast.

सायंत्रातमेनुष्याग्रामशनं देवनिर्मितम् the exegesis adds नातिप्रकेनातिसायं।—
and fixes it at साइप्रहर्यामाई:—(with  $\frac{1}{2}$  of a प्रहर) which is an  $\frac{1}{8}$ th part of
the day, a watch of 3 hours, i.e.,  $1\frac{1}{2}$  hours and half a याम (which is
also an  $\frac{1}{8}$ th part of a day, a watch of three hours, meaning one and  $\frac{1}{2}$ a प्रहर i e.,  $3+1\frac{1}{2}=4\frac{1}{2}$  hours after sunrise.) The कृतप literally meaning
slightly hot or warm part of the day which precedes noon, is the 8th
महस्त a period of time from the last दण्ड of the 2nd watch to the first of
the 3rd watch, is the time to observe Sraddhas of ekotdista-type to the
manes of one's ancestors; must be commenced in कृतप and must not
be later than the next रोहिणी आरब्धकरिये आइ: रोहिण्यं तु न लंबयेत्॥

Agni as a control is the regent of 45° degrees of the arc of the horizon which is ruled by eight dieties. Agni's quarter is counted south-ward from the 16th degree to the 60th degree the period of time varying according to the declination, etc., of the ecliptic. He is red, has matted hair, he is dressed in smoke coloured garment encircled with flaming wreaths, peaceful, three eyed and bearded, four handed, four tusked, his chauffeur is arg = wind. His car is adorned with or drawn by 4 parrots, his chariot sends up smoke: his spouse that is seated on his left thigh as and on that of the She has jewelled vessels or a vessel of a precious stone.

Vahni अनि carries a flaming torch, a trident fork and a rosary of beads. The manuscript has त्वचमामाल्यं evidently an म redundant. माल्यञ्च suggests अर्च and माल्यं not a bead-rosary but an अव=a snake, a wheel, or a die? (त्वच is to make thin, to cut, to pare, a lathe) There is some difference amongst the authors about the diurnal and nocturnal muhurtas.

श्रजप is the name of the 3rd muhurta of the day with others it is of night तृतीये। याजपारवस्तु कृष्णः श्रुश्रां महाततुः । दिचणे पङ्कर्जनीलं वामे सर्पं महाफ्यम् । विश्रद्विपुत्वभोगाय पूजनीये। ।

The अजप is not अजप which is the name of a tantrik formula, a mystical affair being a compound of  $\pi$  not, and  $\pi$  silent prayer, जन्म being to speak, utter; अजम therefore literally means a goat-herd, a गडरिया one who tends goats and sheep. The term श्रज means a goat as well as one not born from w=not, and w born. But www means also Is it because the goats go over any uneven path and no place is inaccessible to them? Indeed they are the beasts which carry burdens over hills and dales, the most sure footed of all quadrupeds. The verb अन (अनति = to go) means also to blame or censure: whence अजि = to shine, which censures others. The terms इंग, झाग, झागज are all traceable to इस to cut, to tear as well as to caper (to skip like a goat) cater = to frolic pleasingly. अजब muhurta therefore must be understood to mean when goatherds lead their flock to graze. Why of all quadrupeds the goat is considered अन is a ticklish question: it cannot be said, because it is not born in the country? But one must not forget that it also means to go and that quadruped which goes every where. The peculiar unpleasant stench which is perceived in big he-goats is also to be found in the vicinity of tigers and other large animals of the cat-kind. It may be due to some secretion as is the case in the civet-cat. Goats castrated are free from that stench and she goats are specially exempt from it. Goats are noted for their masculinity, immaculate goats are rare. There are more impotent and imbecile individuals amongst this tribe than in others: is it because of their excessive indulgence. It is interesting to observe that the terms झ्म, झमल Sanskrt equivalents of the goat all refer to carving for the table. The meat of goats was a favourite dish to the Aryas. श्रावपञ्चीदनमञ्जयके is much extolled. In the Vedic age मञ्चन to a distinguished guest was a sine-qua-non. गृहमेधिनःसमांसो मधुपके इत्याञ्चायमहाज निवेपन्ति दुर्गा. In several Puránas goat meat sacrifice is said to be propitiating offerings to दुर्गा. It is written श्रीखयेत विधिवद दुर्गां मांसशोखिततपंथैः। (अजानां). Further on तपर्यं खान्मांसदानंतु महिपाजनिपातनं we have-

ञ्चजो ग्रिप्रिर्जमु ज्योति राहुरजं जीवता ब्रह्मेणे देयेमाहुः। ग्रुजस्तमांस्यपंहन्ति दूर मिस्मं ल्लोक् श्रद्दधानेन दत्तः॥ Madhuparka is still in vogue as the first entertainment of guests. In marriages, in almost all parts of India the bridegroom is offered a cup of curd sprinkled with honey or sugar. Parties on nuptial festivals in this part of the country are still treated first with curd and sugar. It was not so in pre-Buddhist India, the meat was the usual entertainment. The later passages of some Puránas dilate on the curd and sugar substitute of the goat meat.

# द्धि सर्पिर्ज्जलं क्षोद्रं सिता पतैस्तु पञ्चिभः। प्रोच्यते मधुपर्कन्तु सर्वदेवीघतुष्टये॥

In this a bell-metal cup is preferred, कांस्पात्रं the bell-metal vessel is said to simulate its contents, the taste or quality of fermented liquor. Do we not offer the milk of cocoanut in metallic vessels as a substitute of wine? Páraskara Grhya Sutra has मधुपतें द्वि मधुपत मिरिहतं कांस्ये कांस्येन. Some later books say मधुपकें कुशोदकं and the mode of offering it is further said to be—

## संयुक्तांनाभिकांगुष्ठा त्रिस्तोन्याः संप्रसारिताः । मधुपर्के च सामुद्रा विद्वद्भिः परिकीर्त्तिता ॥

the mystic mode of offering.

The Muhurta श्रजण is हृष्ण dark, black, but श्रञ्ज shining, sleek, and is big bodied, it has a lotus in the right and a big-hooded snake, on the left; it possesses the qualities of sumptuous entertainment and is regarded by the wise "who eat them." All these विश्वसोगाय, श्रजनीय, relate to महातनु the big body, appreciated by the intelligent:—भेग also means the hood of a snake.

श्चनल is the name of one of the 12 व्यवसः years of the तामस group, though it is also the name of Agni and is one of the eight वसः. It is the second of this group.

It also has a presiding diety and is described as-

यनलाख्या द्वितीयस्तु नीलगुम्रारुणच्छविः । पीतप्रान्तालिवस्तस्तु वज्रकुण्डलभूषणः । चन्द्रहासं यमादिस्थे परे चैव परश्वधं । द्यत् सुसम्पदारीणांविजयायय यज्वनः ॥

of shining blue and red tint. His garment is yellow bordered and he is decorated with diamond ear-rings. He holds a scymitar in the first right, and a rock crystal, a spikenard and axe in the other;

both lucky emblems conferring victory on the devotee. In the long series of 60 years it is counted as the 50th.

श्रव्यय is the 8th of another series of 12 वत्सरः

अन्ययाख्याइष्टमात्रकैरवारुगसित्रमः।
कृष्णनीठारुगद्वेतवसनदिवत्रकुण्डठः।
कीरमकीदिमे हस्ते द्वितीयेसीरमेव च।
शङ्खवामादिमे हस्ते द्वितीये पाशमाद्वव् ।
यज्वना भूतये नित्यं वृद्धये चायुषे श्रिये॥

Avyaya literally means eternal and is often used to mean the Great Being. The above describes the regent of the 8th year as of pink lotus colour, his drapery is variegated dark, blue, red and white he has wonderful ear-rings. He holds a parrot of rock crystal or white parrot and a ploughshare and a conchshell and a cord for the ever prosperity and nourishment and longevity of the devotees.

The स्तर is the ploughshare, a plough also; but this term in the United Provinces means the स्तर plots which the landowner reserves for himself as opposed to others which he leases out to his tenants and therefore it may mean an emblem of the best tenement or holding or habiliment.

अश्वनो. A twin god, said to be two brothers, born in a mare who was covered by the Sun God. The Castor and Pollux of Greek mythology in many points may be compared with the twin gods. One of the Greek twins Pollux, is said to be the patron of boxing and wrestling and the other Castor was assigned the management The legend of their subsequently being admitted in the list of horses. of gods appears to be common to both the Aryan and Hellenic races. In the latter legend they are said to have received divine honours after death. They form the two bright stars, some say in the head of the constellation Arietis and others say the Geminorum, Punarvasu in Whatever might be the astronomical fact, the Agastya (Canopus) at the end of Gemini and the Sirius of the Mrigavyádha the Hunter are both in the constellation Gemini, close to the ecliptic. The Hellenic mythology about the appearance of one when the other disappears may apply to these two brilliant stars.

The following from Surya Siddhanta for ascertaining the longitudes and latitudes of the junction stars would lead us to their

identification: astronomers had better determine what the अश्विनो means.

> त्रशीतिभागैर्याग्यामगस्यो मिथुनान्तगः। विशेचमिथुनस्यांशे मृगव्याधो व्यवस्थितः। etc.

The गृहार्थ प्रकाश elucidates it क्रान्तिवृत्ते मीनान्तात् दशक्तान्तिति पश्चाद्भागं देवतीतारां निवेश्य मध्यात्येव दृष्टयाधिन्यादेनंत्रप्रस्य येगातारां विज्ञाक्य, etc., and how relevant is
the Hellenic legend about the appearance alternately of one of the twins
Castor and Pollux. Amongst us the श्चारिवनो are physicians of the gods
देवभिषजो, who were originally outside the pale of those who were
entitled in the drinking of Soma juice, i.e., they were excluded from
the symposium and were not सुरा but श्रमुर. However in both Aryan
and Hellenic mythology the genesis of the twin is similar and both
are related to more peculiar circumstances, the mare in one and the
swan in the other: the swan flies from the eagle and mare is followed
by the Sun God. The Aswinas of the Vedas are said to have procured
bride for the girl of a Ghosa or for the girl of the name of Ghosa, वालावे
चित्र पिरसदे etc.

They are called देवानामनुजावरें। the younger twins of the gods and those who used to practise medicine चिकिसक are looked down, lower

than other Brahmans.

The Asvinau are described as-

पद्मपत्र समानाभा पद्मपत्रसमाम्बरा ।

हिसुजा देवभिषजा कर्त्तया देहसंयुता ।
सर्वाभरणसम्पन्ना विशेषाचारुलाचना ।
तथारीषध्यः कार्या दिव्या दक्षिणहस्तथाः ।
वामयाः पुस्तके कार्ये दर्शनीये तथा हिज ।
पकस्य दक्षिण पार्श्वे वापे वान्यस्य यादव ।
नारीयुगं प्रकर्त्तव्यं सुक्षपं चारुदर्शनं ।
तथाश्च नामनी प्रोक्ते कपसम्पत्तथाङ्कतिः ।
मधूकपुष्पसंकाशा कपसम्पत् प्रकित्तिता ।
ग्राकृतिः कथिता लोके शरकाण्डनिमा तथा ।
रक्षमाण्डकरे कार्ये चन्द्रशुक्लाम्बरे तथा ॥

The complexion of the twins is likened to that of the leaves of the lotus plant which is bright whitish and not green ने विवार ordinarily described in the Bengali vernacular as का वारायाम. Their drapery is in

consonant with their complexion—no vivid colours as of a brilliant flame in a ground glass shade. They are human\* like ordinary men though physicians to the gods, and are druggists. देहसंयुत of well-built bodies, muscles esthetically developed and well moulded (like Greek statues?) every limb ornated, specially blue eyes, eyes of those of the higher latitudes. They should carry their drugs, heavenly drugs in their right hands and like the modern homæopathic practitioner should never be without their voluminous books (well bound in calf?). They must have each दर्शनीय a beautiful female one on his right and the other on his left so that both may be in touch with his spouse where contiguity is thereby indicated: companions something like what is expressed in the stanza हारा नारापितः कण्डे मया विच्छेदभीरुखा. ... ... The females should be of good complexion—fair skins and of pleasing appearance. Their names are expressive of their beauty ह्य, समत्=सम्पत् happy in shape. One must be of the complexion of the flower of the Mahua which is sleek, fair, plump and well rounded आकृति, shape, mould is said to be as bright and as softly moulded as the stalk of the reed. Both must hold vessels full of gems and dressed with moonshine garments.

श्राधिनी. The asterism, the first of the Zodiac is said to be in the beginning of Aries, the Ram Constellation. It is a feminine diety, the regent of the lunar mansion of that name, the junction-star being a Arietis. Astronomers have by calculation ascertained its position on the Equator of B. C. 2354 or it was  $\beta$  Arietis, the alpha Arietis being a star of the 2nd magnitude which is the northern member of the group of 3 stars at the period when the vernal equinox coincided with the initial point of the sidereal sphere. With 27° asterisms omitting the Abhijit each group of the supposed Naksatra extends to an arc of 13°20' but with Abhijit one twentyeighth of the arc becomes 12°51' and odd. In the Journal des

<sup>\*</sup>The modellers and sculptors of idels always observe some distinction between a godly figure evidently based on imagination and pauranic esthetics, too regular like Dutchgardens, waist as thin as that of a wasp, thighs as plump as the trunk of a gigantic ( पा ) plantain tree, nose as tall and straight as the Tower of Babylon and it does not follow the lines of any natural object. Godly figures are super-natural and therefore not like human ones. This distinction is better observed in that of the fig (lion). The super-natural lion has a beaked face and the neck and the manes like those of a horse.

Savants for 1845 according to Al-Biruni's Report, astronomers in his time, the 11th century, were not practically acquainted with the heavens and the identification therefore is open to much correction. Although Aśvinau is the earlier name, the later books give अश्विनी a feminine expression and the figure as per dhyána is accordingly that of a goddess.

### तत्राद्याविश्वनीशेया पद्मपत्रनिभानना । अश्ववक्त्राम्बुजा रूढा द्विभुजा च सिताम्बरा । दक्षे दिव्योषधीपात्रं विभ्रती पुस्तकं करे ॥

She is of the same complexion as of the previous one but she has the head of a mare and is seated on a lotus, two handed and white clad. She also carries a pot of heavenly drugs and like the homeo-

pathic physicians a bundle of books.

of the 11 Rudras this is the name of the eighth, a fierce form with eight hands which carry a discus, a drumlet, a club, with an arrow, a hooked lance and a snake rosary, a khatvánga (skull-headed cudgel), a drinking cup, a bow, etc.

ग्रम्बकेापि द्वच्चकं डमरुं मुद्गरं शरम्। शूळांकुशाहिजाप्यञ्च दक्षोद्धीदिकमेण हि। गदाखट्वांगपात्राणि कार्मुकं तर्जनीं घटां। परशुं पहिशं चेति वामार्द्धादि कराष्ट्रके॥

The Rudrás are गण्डेनता, troops of gods or deities said to be attendants of Siva; गण्डेश the chief of Gaṇas-class, and as such classed with others e.g. Sadhya, Adityas, Vasus, etc. Amara has आदिव्यविश्वनसम्बद्धितासम्बरानिकाः। महाराजिक साध्याश्च रहाश्च गण्डेनताः। They are also called संहिता देनाः gregarious deities. There are 12 Adityas, 10 Viśvedevas, 8 Vasavas, 36 Tuṣitas, 64 Abhaswaras, 149 Vátas, 220 Mahárajikas, 12 Sádhyás. Some of these are pre-Buddhist. One Puráṇa names अज, एकपाइ, आहिः बन्ध, त्वष्टा, रह, हर, शम्भु, त्यम्बक, अपराजित, ईशान, भुवनेश. Other Puráṇas have a different series. They are अजैकपद, एकपद, आहिंबु धन्न, विख्याच, रेवत, हर, बहुख्प, अम्बक, सुरेश्वर, जयन्त and अपराजित.

The dhyána has तडजेंनी which means the forefinger, the index finger often raised as a sign of blaming or condemning or warning; it is one of the many mystic symbols, directed forward it is an index, raised upwards straight is a warning, abusing symbol from नजे to abuse, and hooked is अंक्शबुद्धा to draw near as with the grapple. Tease

from teezen=topick, to pull, to pluck and also to annoy. बर=to endeavour, effort and तडर्जनीं घरं is warning with an effort? घर may be traced to घडरच् घरतेकमेसु इति विग्रहः। Eight arms and a great many articles are mentioned some of them must be of combined forms.

श्रद्ध is a weapon in general from श्रद्ध = to throw, and श्रद्ध also a weapon in general but from श्रद्ध = to hurt. An arrow, a lance and such weapons as are thrown, may be classed as श्रद्ध, but a sword or a club is an श्रद्ध. This distinction is, however, not always observed. Viśvakarma under श्रद्ध gives their shape and measurements.

षड्त्रिंग्रदंगुले खड़ 36 digits long is a Khadga, शक्तीतालाधिको मतौ a span larger is a spear or lance शक्ती गूलपाशी पद्मशंखी ताल मात्रीप्रकीर्तितौ गूल, a cord पाश, a lotus पद्म, a conchshell should be not more than a span; these are evidently directions to the modeller and sculptor. गदा द्विताल पाशश्च गोलकाष्ट प्रमाणतः a gadá, that is, a club should be two spans long, of a round piece of wood. बाणो द्विताल को दण्डो द्विगुणो द्वादशांगुलः An arrow of two spans like a दण्ड twice 12 digits. कपालं पंकल तद्वत् द्पेणोष्टांगुलो मतः

The above are what are ordinarily mentioned in describing figures of idols but the Sastras also describe sacrificial instruments giving their shape, use and measurements. They have their regents or presiding deities for in the Vedas, hymns in praise of them, are given as if they were personalities. The Rsis did this with their eyes wide open and they had their reasons for so doing. They have been invested with not only bodies like those of men but have been endowed with human feelings and sentiments. What else could a man do? His ideas and fancies even are limited by his experiences. Permutations and combinations with substractions and additions, all arithmatical processes are the only means within the reach of man. Words express our ideas and they also suggest ideas— The Rsis make much of words they say—

## शब्द रूपं पदार्थश्च व्युत्पत्तिः प्रकृतिर्गुणैः । सर्वमेतदनेकार्थे दशानवगमे गुणाः ।

The tikakára says पद्जात्मभिधेयस्वरसंस्कारगुणविभागकमविचेपाध्याहारव्य-वधानानि i.e. they are dependent on what they imply. तेषु चामिधेयमपेष्य निर्धचनं कर्त्तव्य and are accordingly to be understood and discriminated. Such as धातुज धात्पसर्गावयवगुणसन्त्रं their roots, derivations and the affixes and suffixes model their implication. Other words as being traceable to many derivations, it has to be ascertained which of the said roots has to be taken बहुंकधातुजं वापि पदं निर्वाच्यवचां. There are others धातुजं धातुजां धातुजां समर्थार्थजमेवच which are dependent on the expressions वाक्यजं; in the Vedas words of two constituents are implied by one word एकमपिपदं पददितयं पुरुषादः पुरुषानदनाय क्रियते.

Those who are adored and praised in the Vedic hymns are the Devatas of these hymns or in other words those are the deities to whom Rsis prayed for fulfilment of their desires यकाम ऋषियं स्यां देवतायासार्थपद्मिञ्जन स्तृतिं प्रयुक्तं तद्देवतः and that hymn is said to be of that daivata.
The hymns are of three sorts 1 पराचकृताः 2 प्रत्यचकृताः and 3 आध्यात्मिनयः 1, i.e., those which are invisible, 2 the perceptible or visible gods and 3

the spiritual ones.

The author concludes by saying देवतापरिज्ञानानुबद्धस्विद्धः पुरुष्थिः। The fifth Brahmana of the Sáma Veda is called देवतबाद्यण, it recites अग्निरिन्दः प्रजापति सोमो वरणस्वदाङ्गिसः प्रायरस्वतीन्द्राग्नि इति—एताः सामदेवताः These are the devatás of the Sáma Veda, i.e., all the hymns of the Sáma consist of prayers to the above named deities: As the Hymns of all the Vedas have been classed under the three classes mentioned above परोचकृताः प्रयचकृताः प्राच्यास्मित्यश्च. Indra is addressed as दिव इन्द्रो हेशे the regent of the firmament; as that of the earth, पृथिन्या; as अपाम् when we seek rain; as that of the hills when talking of the clouds पर्वतानां मेघानाम; as the senior नृधाम् हेशे; as in receipt or fulfilment of desires येगोचमे, etc. In all such hymns he is directly addressed and praised but through a third person prayed indirectly. Let the Sámagás, the Sáma singers adore him with such and such hymns.

The Rk hymn is इन्द्रेडिव इन्द्रं ईशे प्रश्चिव्या इन्द्रे श्रपामिनदृइत्

पर्वतानाम् । इन्द्रों वृधामिन्द्र etc.

The direct, प्रत्यन्न, hymns are such as विन इन्द्र मुघो जहिनीचार्यक् पृतन्वतः। Oh Indra kill those who dispute with us, crush them as also those who oppose us with army माचिद्दन्य द्विशंसत् कण्वां ग्रुभिप्रगायतोप प्रतकुशिकाश्चेतयध्वम् Such hymns are उत्तमपुरुषोगा श्रहमितिचेतनसर्वनाम्ना

It has been said अपिश देवता देवतावतस्त्यन्ते those which are not देवता ordinary people adored them and pray as देवता for, has it not been said that अश्वादीनि सन्तानि अत्तरथप्रमृतीनि च द्रव्याणि अदेवता. It has been thus explained that रथादिरूपेण हि देवतैवात्मानं विकृत्य प्रकृतिभेदेन रथादिसाध्यमर्थं सावयित and as such the car, the chariot, the disc, the horse are

adored as devatas in the hymns, because our purposes are served, the hymns deifying them and investing them with divinity. There is no personality in them ever meant. The hymns of the Vedas being the basis of all our theology, it is to be understood that such hymns do not promulgate pantheistic doctrines. The whole argumentation as conducted in the Sástras is to explain to the pupil that they are the imageries of our earliest ancestors and as they have come down to us by tradition and they convey to us their modes of thinking; the Sástras have endeavoured in a thousand different ways to interpret them for various shades of human mind and for all stages of advancement. Some exegesis are of a wrangling nature and therefore more technical, suited to mathematical modes of thought; while others are intended for the ordinary people.

The eight द्वन्द उत्त्वल मुसलेखादीनी:—An intelligent audiance is likely to cavil, suggesting that if the gods and these inseparable braces of articles are prayed in the same hymn, being incidental and transient; the hymns suggest that the gods also are incidental and transient and therefore they need not be prayed or adored. महाभाग्याद (the gods) देवतायाः एक आत्माबहुधास्त्यते । भज्यत इति भागः सेन्यत इति अर्थः Here the author descends to technicality and adds, that the other gods being एकस्यात्मनेऽन्येदेवाः प्रस्थानि भवन्ति. by diversity of nature or by incidence or by argumentation. The Nyáya is प्रकृते भूमानि बहुत्वानि यानि सच्चानां तरनन्यविषयत्वं पश्यन्तः कार्यकारणयोग्नन्यत्वात्, etc.

The three primary gods तिस्त्व देवता by their virtues, qualifications, nature and also by incidence have been with diverse motives prayed and adored by our ancestors, the seers, the Risis. The three are represented by the terms भृः भुवः and स्वर् which is repeated in the daily oblation भृः to the fire, भुव to the wind, and स्वर to the Sun.

In the great Horse Sacrifice अरबमेच twentyone sacrificial posts are fixed to which diverse victims (animals) are tied, to be sacrificed before the horse. The series of hymns which relate to the several wild and domesticated animals tied severally to the posts are severally named as fit for several distinct deities. The scripture being इ लेकेंद्रे-इएकाइशिन्यावालमेतेति The hymns beginning with अरवं स्तूपरोगोम्भारते आजापत्याः कृष्णाग्रीवं आग्नेयो र्राटं पुरस्तात्सारस्वती etc., are known as पश्चमाम्नाया.

In one of them we meet with अधारोमः सावित्रो वारुणः कृष्णः etc. And why so called and so ordained? Is it because सवितृ the regent of the Sun is of like properties युग्यासान्यत्? The commentator says, this is for the Aditya of the names of सवित the rising sun, because प्रथमोदित सूर्यस्य अधोसागे तमसामारम्मः उपरिष्टाच्चयोतिपामिति its lower limb begins with darkness and the upper limb brilliant. And why what similarity is there :—that it is said ृष्णः कस्मात् सामान्यात्—राम उच्यते Why Rama and Kṛṣṇa are said to be similar? The commentator says, because it has been ordained that having first lighted the sacrificial fire श्रक्तिं प्रथमं चित्व one should abstain from enjoying a Śûdra न रामा सुपेयात्। for we have the Śruti शूद्रा वेदीपतत्वन्नेः। The term रामा literally means a शूद्राणी: रामा इति शूद्रोच्यते because she is साहि रमणाय for enjoyment, for service is resorted to उपेयते and not for piety न धर्माय for रमणार्थमेव सा she is for service only. Though Durgáchárya says: - कृष्णजातीया इत्येकार्थी शब्दावधुना उत्सुज्य रामांस्तियं प्रवीखादि शब्दवत् पशावयं रामशब्देग्वृतः कृष्यासामान्य मात्रेण But gru blackness (nigger) has been primarily used by the Aryas to mean the non-aryas but was also used to mean those who hindered observances कृष्णान कर्म विज्वकारियोस्रान्. Sáyana has given this meaning in his commentary on the hymns कृष्णा ग्रहपैधामभिगांत, etc.

It will thus be seen that both the terms un Rama and gou: Krsna were used in the Vedas for Sûdras, and that Rama is for enjoyment as well as Krsna the black one the nigger. The laterauthors however have assigned different meaning to the terms: they are all quite recent interpretations. However it might be understood by modern pandits, the enjoyment, be it by the philosophers or योगिमि the रमते कीड़ते persists in राम. The term ऋष्ण has never been separated from darkness तमसा though it be the darkness in the body of the sun श्राञ्चल्योन रजसा वर्त्तमानं, etc., or the region of non-combustion in the flame of a candle, though applied to the collater of the Vedas and is considered an incarnation, is nevertheless the "black islander" ऋषाद्वेपायन and ऋष्णा the famous consort of the five Pandus with all her charms was evidently dark skinned. The age of white skins no doubt was when the Aryas were fresh arrivals from their primitive home. Notwithstanding the injunctions deprecatory शूदा वेदीपतत्यत्रे and the श्रकृतसवर्णोद्वाहपर it cannot be denied that grave is natural with the Sûdras and the hitherto propaganda of denying the Sûdras any access to the Srutis are founded on the prohibition of having concourse with maid servants.

Both राम and कृष्ण are consecutively observed in the popular songs of the United Provinces, from the Śripańchami, the Phagua songs mostly obscene are followed by the ghátî चाटी: the former generally ending in स्यामितया, कृष्णकेली and the चाटी in रामा.

The Śruti ग्रहंश्च कृष्णमहर्णुनं च etc., has been explained as च वस्यायमरूपेमिश्चनभूते श्रहश्चरात्रिश्चरेने poetically supplied materials to the legend of नरनारावण and of the Mahábhárata heroes Kṛṣṇa and Arjuna. The more metaphysically inclined later authors of the Yoga philosophy, by वस्यानियमनीयेयुग्मभूते may have successfully interpreted it otherwise, as in संवम=control, still the idea of duality has not been altogether ignored. Similarly रमणं रामः सीिमः सहक्रीड़ायाम् is a striking implication.

In the Kauşîtaki we have the suggestion-

#### येचैके चानन्दा अन्ते पाने प्रिथुने राज्या पव ते। सन्तता अवच्छिताः क्रियन्नेतेषां रात्रिः कारात्तरः॥

Darkness favours darker deeds.

The term Ráma has gradually undergone several variations in its meaning from राम we have रम्या = रात्रिः, रसु कीड्रायाम्. Vaijayanti says रामश्चारोसितेऽसिते, because it is pleasant and charming. Sáyana says रामं कृष्णं शार्वरं तमे। ऽभ्यस्थात्।

कावः स्वति भ्रानि कावः संहरते प्रजाः। The Suryasidhhanta has opened his astronomical treatise with the above postulate and the meaning of the term काव = tempus, time has been identified with that of Death suggesting the changes to which everything mundane, everything that is created is subject to. Creature and non-eternity have by long association in our mind become synonyms: the जावाक transitory philosophy is of the Buddhists. These ideas are no doubt postarchaic and being matters nearest to us are the dearest. The modern Hinduism of the present generation is the resultant of currents of thought impinging since the Aryan colonisers came to Brahmavarta with those of the mystic Buddhists.

Râdhâ सम. The much maligned spouse of Ayana-Ghoṣa, a cowherd of Vrindavan. Some authors with immense poesy and imagery make her the favourite Mistress of Master Kṛṣṇa when he is described as residing at that place. Narrations vary in as many poetical emancations of the later authors and the latest are embodied

in the Hindi and Bengali books of songs and chants. The legend or story whatever it might be has so much obsessed the multitude by the licenses (perhaps precedence) of the poets that the more spiritual phases of the allegory have been submerged, though some more eleborate Puránas have assigned to Rádhá a mystical character as representing the type of that pure divine love to which the material lover returns. Much of the popular ideas of Rádhá as well as of Ráma the hero of the Rámáyana has been modified and commingled with the ideas suggested by the modern dramatic and poetical works in the Sanscrit and vernaculars. The foremost of the latter is the Rámáyana of Gosain Tulasidása in the Hindi in which the Hindi poet has endowed his hero with a purity which is much superior to that of Krsna and the metaphysical glow of the Adhyatma Rámáyana has endeared Rámachandra to the Hindi speaking provinces of India. The term Ráma in the pious hands of Válmiki has attained the highest standard of morality, who in the opening of his great poem महाकाव्य enquires of Nárada if there be such a pious hero who may be as glorious as Prajápati, etc. To trace our thoughts as to how religious philosophy delights in bold parallels and pretentious exegesis, is to trace the origin and development of the modern Hindu religion. In the hubhub of sacred institutions and sacrifies we have lost sight of their true meaning. Around the central ceremony, even in the present age which is transparent and intelligible, the surrounding observances carry us away to the details which cannot but be loosely connected with the fundamental thought. In such public observances even as the Coronation of our Emperor we neglect the actual ceremony and are carried away by the pageant which precedes and follows it. Its symbolical purport is lost sight of. We lose sight of the dicta but are led away by the customary ceremonials. Adhyátma Rámáyana is the story of that of the Válmiki but a metaphysical glow has surrounded it. It is an episode of one of the Puranas as also the Adhbuta which has its own way of recitation. The same story of Rámachandra occupies a few chapters of the Mahábhárata. They are recensions, some coinciding with some parts of the Válmiki version. The greater the flight of the poet, the better is it accepted by the people. The sectarian doctrines which each inculcates deprecate those of the opposite cult and there is more antipathy between a modern Vaisnava and a modern Sákta than between a Muhammedan and a Hindu. A tabooed, an एकघरे, an ostracised Bengali used to be considered as great an infidel as one non-Hindu. It was in days gone by that there was an institution amongst the narrow minded Bengalis of the last century better known as बोंटमंगज litterally meaning "turbulence for the good", a disturbance no doubt. The bigoted few exhibited signs more of personal pique, than of any principle. Bráhmanas of good stalk were tabooed because one of their ancestors did not close his nostrils when there was a flavour of onion pervading the atmosphere. The quixotic Vaisnavas even of to-day would hesitate to call the leaves of the Ægle marmelos by its current vernacular name and would call it the trifoliate तेषांकडार पाता; would never utter द्रगां, the name of the 10 armed goddess but describe her as the mother of the one with elephant snout हाथोशुंडोरमा. Such ostracism is not scarce even in civilised society where certain psychological works are anathemised and proscribed. Yes, asceticism, prudism, quixotism are outward forms of civilisation, do what they like but they can never alter or divert one tremendous driving force of nature—the sex instinct. It may deflect and tame by purely ethical concept the primordial instinct, but it can never annihilate it. Like sports in the vegetable kingdom, racially the thing reverts.

Rádhá from सिच्यतिकार्थ अनया or राष्ट्रोति सच्तुवन्ति धर्मादीन् पुरुषाधान्. But the term राधिहं साथेंऽपि and by हिनस्ति दारिदान् means wealth. But राषा has been in some books described as the original energy inherent in Vaikuntha and as such is a अकृति. The Vaiṣṇavas of Vṛndavan utter the name in begging their alms जय राधाकृष्ण, just as those of the following of Tulasidasa Gosvami address each other by सीताराम or रामराम-

The sentiments of sexual love are never absent from the "transon" and in lower Bengal, Gauránga, the White bodied Maháprabhu (Great Master) has been indirectly assigned as the reviver of the sexual concept. The so called an or fits of love for Krsna etc., are evident. The ballads of the minstrels abound in describing the diverse phases of their amatory frolicks and the popular extempore poets soft of the early 18th century exhibited their imagery in undirectly and late. The educated few of that age with all their ideas of civilisation simply added a veneering of conventionalism. Born and bred as the Hindus are, the occult and implacable power of the association of ideas has achieved an

intellectual control which civilisation can hardly taboo. Poets are not wanting to entangle the terrific Rudra, the fierceness of the Hills with amatory legends, the tantras some of them at least whilst representing this deity as the great teacher, the bestower of ज्ञान have not failed to describe his amatory mood. The well-known नागरिनीर पाना in the Bengali poem शिवसंकी सेन is a vivid example of the same. What an anachronism! Mahádeva as the maternal uncle of Bhima Sena, one of the Páṇḍavas of the Mahábharata tills the soil for paddy crops and the great goddess Durgá excites him as a low-class young dark skinned female. The आदिस्स with Mahádeva is a forbidden sentiment. Still we have

## मानसं हरपादाञ्जे भ्रमरीकुर्वति द्रुतम् । स्वकं कान्ते परिप्राप्ता वैवस्वहकरिकया।

This particular stanza is assigned to two great poets of the court of Vikramáditya. The one assigned to Vararuchi has been thus interpreted.—

अमरी कुर्वति द्वतम् = ममरी कुरु + त्र्रतिद्वतमकान्ते = कस्यदेहस्य श्रन्ते; वैवस्वत करिकय =

यमकर पीडनं.

This may be read as one of भक्तिरस.

The Kalidási recension reads as above with this difference

मानं संहर ......कान्त = प्रिये वैवश्वस्वतकर क्रिया = सौरिकरणकार्य = प्रमातसमय न्यापार

In Hindi praying songs, the sexual element has not been omitted as regards Siva Mahádeva, as  $e.\ g.$ ,

रांकर शिव वम् वम् वम् भोला। कैलाशपित महाराज शिव ... ग्रोढे मृगछाला। गले मुण्ड माला। लोचन विशाल हैं। लालियत चन्द्रभाल। शोहत विराज। ग्रर्क ग्रंग जैसे छाँह धूप। ग्रंक लिये गैारी संग। सोहें कुच विशाल। पर छोड़े ना प्रिया गंग संग। लियाये हैं जटा माला। कपाले शिश खंड हैं। सो निहारी गैारी ज्वाला। etc.

The love of imitation is so powerful that the Persian Gazal tune has been Sanscritised thus

वसन्तर्चारु आयाता शिवानंगप्रदीपोयम् । प्रभाते वै प्रवातापि निकुंजे भृङ्गगुंजायम् । वने कछे पुरे पण्ये गंगातीरे तमाछेपि । गिरिगंगाद्वारकूछे छसत्यस्मिन् रसाछायम् । छसत् काछिन्दिकाकूछ सरछानां कदम्बेपि । कछापी कोकिछा कुजत्यजस्त्रं भृंगपुंजायम् । चलन् मन्दे समीरे हे शुभे वृन्दावने रम्ये। लता पत्रान्तरेनके विलीनइचैव चन्द्रोयम्। क सा रासस्थली पुग्या क वै श्टंग निनादेगि। निशा सा कासकल्याणी क वा वागदिनी सायम्। क सा राधा क सा गारी क सा कुच विहारोयम्। etc.

The sexual instinct is so predominating that almost all the later Hindu works of liturgy and ritual are filled with voluptuous descriptions of deities adored and worshipped. It is one thing to worship the lingam of Mahadeva. No phalic ideas pervade the same, the lingam literally the sign and the symbol for ought it might be of creation. But no goddess however solemn, is described in the modern dhyánas without plump breasts, and other parts of the body which should be concealed by drapery. The first lustration small in this age of materialism is known as rim,—fancy the rim of the As a rule public propriety is scrupuluously Universal Mother." observed in all Hindu Society and is only relaxed on festive occasions especially provided for the edification of the more materialistic part of the Coram popula. They are however distinctly so proclaimed to be non-Aryan. The last day of the Dasahara, autumnal Novena festival, after at least nine days of strict liturgical observances, indicates a relaxation and gives license for the यानोत्सन the more gross feasting of the शावर the barbarous race. धूलीकहमिविचेपैः क्रीड़ाकीतुकमंगलै etc., क्रीडयेत युरविजता. Things called 'proprieties' are abolished for the time being and the pacifying ceremony शान्तिकरण is observed after returning to the house; the end of the procession is the end of the pageant.

These pagan or heathen pageants were found so popular even in Christian countries that Gregory the Great, instituted heathen and pagan festivals in his popular festivals; as they attracted the people. The so called 4—of Chinsura near Hugli the caricatures in Lower Bengal obtained such a notoriety that the caricatures are commemorate in many a popular ballad.

গুলী (the madak opium smoking) হাড়কালী মা কালীর মত রঙ্গ। টান্লে ছিটে, বেচায় ভিটে, হাতটী সরু পেটটী মোটা, চলে যেন চুঁচড়োর সঙ্গ।—

Rámalîla pageants must have been introduced about Calcutta by those up country people who settled down there for trade. As an institution it was fashionable with the Babus of the 19th century to resort to, for such enjoyment of promiscuous company and unconventional licenses. It is a religious caricature in every sense of the term and not a dramatic representation as is vauntingly stated by its lovers. Some ancient Bengali families avoided Ramalila, the Rása Yátra, and other Yátras on strictly puritanic doctrines; others refrained from holding রাম্যাত্রা—dramatic demonstration of the Rámáyana in their residences on festive occasion, fancying them as unlucky; others again consider performances of কৃষ্যাত্রা as equally unlucky and in such orthodox families the well-known বাজানৰ was the only musical performance allowable.

The Vedic implications of the terms un and sour were soon suppressed and lost sight of, the first by the great earliest Epic of Válmiki and the last by the all pervading Purána-Itihása, of the great legendary poet Vyása; which latter in our days has acquired the sanctity of the Śrutis and is considered the 5th Veda, an honour it richly deserves. Poesy and imagery of later Sanskrit authors have gradually altered the phase of Indian doctrines and such episodes as the Gitá of the Mahábhárata, the Devi Mahátmya of the Márkandeya Purána and the Adhyátma Rámáyana of the Brahmánda Purána all under the imprimatur of Vyása, though engrafted and perhaps disjointedly, carry more weight than the other sober parts of the principal Puranas of which they form ostensible chapters. The Adhyâtma-Rámáyana in the fashion of Tantras begins with a discourse anent the mal-practices कदाचार, द्वराचारता men of perverted doctrines of the Iron-age, when man takes leave of all good morals, because of the uncontrollable desires of the good-matron dainty delicacies, who in due deference to urban standards discontinued to 'spin' making her male sponsor also cease 'delving. Short and easy canals, tunnels, hydraulic or electric lifts were invented for the bodily transportation of men of this age from the mundane earth to salvation and paradise. Piously disposed corps de religion rush out in all possible dalmatics, tonsured, shorn or shaved, ochre clad. or barefooted in pageants with drums of all possible indigenous or exotic shapes, flying colours, ensigns, gonfalons, standards, symbolical (lingam, panjá) or totems, carrying bunches of master keys of barbaric gold, ready to open out the jewelled gates of paradise and salvation. In response to the interrogatories Master Brahma, the Primary Being, the reciter from Memory as if by rote, of the unhuman Vedas "अपारवेय" (not cowardly as the term अपोहल would suggest) is made to recite a discourse of Umá and Maheśvara, the stereotyped promulgator of all tantric and mystic lore. Maheśvara, Sadaśiva, the ever good, was delighted with Párvati and in ecstacy gave a metaphor from the magnetic world "यत्सिक्यो पुस्तकवीहनिद्ध", etc., suggestive of the amatory relationship. Do not spouses though eternal, delight in caresses. (चिन् = to kiss) and emphasises its mystic qualities "शहाय न त्यवा दातन्यं" (शहा = wicked, शह = to divide, to divert, to flatter).

The term देवता Devatá in the Aryan languages is connected with light, intelligence; the later etymologists have connected it with the root to give, a rather miserly, short-sighted, selfish idea. Some philologists connect the Teutonic term God with the Persian word Khudá. Himself, Itself or whatever it may mean; to pour, sprinkle and also by so doing to invoke. Sáyana at one place has connected it with va. Anyhow both like the Greek Theos and the Latin Deus the term applies to both Superhuman being which exercises power over nature and man as also the material objects which exhibit some sort of power. The term God, or देव is neuter as sa, but becoming masculine or feminine it means a particular form of that power over nature as perceived. Some thinkers find God देव in nature the immanent, the fundamental conception of the Vedántists, others again seek him outside as the final cause, the universe being the effect, the work of that cause. With us Hindus who accept the revelation of the Sruti as well as reason which proves the being of God. An आसिक with us is a pious believer of the God, being faithful to the Vedas and not one like the evil one who beleiving in the existence of the God never adored him. A नास्तिक is not an atheist, but one who ignores the Vedas as being revelations eternal and immutable. The doctrines of the Mimansa of Jaimini; a philosophy illustrating the practical ritual of religion and devotion including moral obligations. That philosophy does not devote much attenntion on the proofs for the being of God, such proofs being teleological are logical, the Hindi भजन amply emphasises it यवगमना के तेवारी भई। तव से दुध का थन—धन् तेरी पथरवी etc. In the region of Sex such adaptations in living organism for the nourishment of the would be child ! Adaptations in living organisms may, as great thinkers explain, be traced to other causes; selection and survival of the fittest, evolutions. evolutions imply a reason working through it, evolution helps teleology. Cosmologically the first cause points to Brahma, a god, a deva and descending to smaller things the pestle and the mortar, the grinding stone are first or immediate causes of the cakes, the grist, the dist, the dist, the dist and dist: grammatically becoming dentals, easily masticable are dist and gr. Non-idealists suggest a core of ideas which by with, faith proves its infinity. The intuition, an innate universal seeking of some power where we fail is the greatest of all arguments. We have been much maligned by the preachers of other advanced systems of religion, but the principles which we have honestly, frankly and boldly accepted underlie all, all individual thinkers who may for motives best known to them deny in public speeches or orations.